Join in and Celebrate

SACRED DANCE GUILD

newsletter

Spring Issue (April) 1977-78 Vol. XX No. 3

THE SACRED DANCE GUILD
ANNOUNCING!!!!!!!!!!!!

The 20th ANNIVERSARY

SACRED DANCE GUILD FESTIVAL

ENDICOTT COLLEGE, BEVERLEY, MASSACHUSETTS
(on the ocean)

June 21 - 25, 1978

Featured will be the leadership of

CARLA DeSOLA
CALLIOPE CONSORT
DR. HIGH MORGAN HILL
SISTER VINCENT dePAUL

(For further information look in the back pages of this issue!)

BE ON THE ALERT FOR:

1. 1978 Sacred Dance Guild Festival!
2. Ballot

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Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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FROM THE PRESIDENT: by Doug Adams

"MOVING FROM THE AXIAL TO THE LOCOMOTOR"

I am ready for spring! This winter I completed editing a new book Dancing Christmas Carols for Worship and Education (separate chapters are written by leading SDG members across the country and you will find detailed information on that in the fall SDG newsletter when the book is off the presses). How good it is to complete a work, for then I find myself free to think new thoughts and dance new dances! Among scholars there can be a disability I would call "Academic constipation"; a symptom of this disability is that a person keeps reworking the same old ideas -- the cause is usually that the person's manuscript has not found a publisher. And so the person reworks the manuscript a little here and a little there; but it is the same old thing. What a rebirth when the thing is finally published. Then the person is faced with needing to think new thoughts

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WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship.

The Sacred Dance Guild came into being in the early 1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild". After that the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance
- in **ART**, for creative discoveries of self and relatedness
- in **RELIGION**, for enriched experiences of corporate worship and the liturgical community
- in **EDUCATION**, for creative and disciplined growth of the whole person (mind, spirit, and body as one) in relationship with God and others.

HONORARY MEMBERS

Ruth St. Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford

*deceased

ADVISORY PLANNING BOARD

Past Presidents:

Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild issues a "Newsletter" three times a year. It also has available a bibliography and pamphlets about religious dance.

It functions as a clearing-hourse of activities and resources for leadership in sacred dance.

Leadership and technique opportunities are offered at workshops from time to time throughout the country and at the June Institute. The June Institute with classes and workshops is held each year in conjunction with the annual meeting of the Guild.

The location of the June Institute is changed from time to time. Historically it has been held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburg, Pennsylvania. In 1977 it was held at Endicott College in Beverly, Massachusetts.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

Several types of membership are available:

REGULAR - receives "Newsletter" and entitled to special membership rates at meetings and workshops.

STUDENT - available to full-time students of any age. Receives "Newsletter" and entitled to membership rates at workshops.

GROUP - dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR - individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

SACRED DANCE GUILD KIT

The kit includes:

"Considerations for Starting a Dance Choir"
"Choosing a Theme and Music and Evaluating Sacred Dance"
"Using Creative Movement in Religious Education"
"How to Plan a Sacred Dance Workshop and Bibliography"
"Involving the People in Dancing Worship: Historic and Contemporary Patterns"
The Sacred Dance Guild Brochure

Charge for kit is $5.00
Overseas requests add $1.50

Please send **advance** payment with order to:

HELPS & GUIDELINES DIRECTOR
Mrs. Frederic Volz
24 Tyler Road
Lexington, MA 02173

(and the dancer is faced with dancing new dances.) I hope you will take the purgative of publishing by writing up your dances for the SDG Newsletter to share those ideas with all of us and to free yourself from them and to get on to new work.

One of the new insights that emerged in the Dancing Christmas Carols book is that locomotor movement is primary and axial movement is secondary in the Christian tradition of dance. (The march or line dance or procession-recession expresses Christian faith more fully than the circle dance. Of course, there is a transcendence of the individual and group in each case (attention is to the center of the circle not on each other, and to the destination of the line beyond the group). But the transcendence is stronger in the line dance where the God is seen leading out beyond the group rather than at the center of the group. (And the line dance and locomotor movements tend to affirm historic ways of thinking rather than the cyclical ways of thinking generated by the circle dancing. Both ways are insights into the ways of the spirit; but the line - locomotor - historic way is more expressive of western religions such as Judaism and Christianity, while the circle-axial-cyclyical way is more expressive of eastern religions.) This contrast provides one criteria for critique of solo and dance choir work as well as folk expressions. For Jewish and Christian dance, I believe there should be a preponderance of locomotor rather than axial movements (although some of both movements are appropriate).

Carlynn Reed's new history of the Sacred Dance Guild (that should be available by this summer) shows points where the Guild has been axial instead of locomotor. But I hope we will approve the Proposition A and Proposition B (on the ballot in this issue) so we get on with new developments in the Guild. DO VOTE ON THAT BALLOT AND SEND IT IN TO ME AS SOON AS POSSIBLE! The SDG Board and Officers are overwhelmingly supporting this opportunity to revise the bylaws to make possible Regional Chapters. I believe that history may move in new ways with new developments beyond the limits of the past. (I do not think that history must repeat itself, although Mark Twain is right that history does rhyme a good deal.)

I am projecting two new books to which I invite your contributions: Dancing Passages and Dancing the Seasons are two books Mike Moynahan and I dreamed up at the University of California Berkeley campus faculty club the day after I had sent off the manuscript for Dancing Christmas Carols. We will be editing these two books; but we invite you to submit a chapter or chapters for inclusion in these collections. Dancing Passages will be a collection of chapters describing dances (for the folk or for soloists and choirs) used in weddings, baptisms, funerals, graduations, ordinations, communion services, retirements, moves and many other changes you have celebrated with dance. Dancing the Seasons will concentrate on chapters with dances described to aid celebration of the church year. Having just completed the Dancing Christmas Carols book, we are most interested in dances to celebrate Lent through Pentecost in the next projected volume on Dancing the Seasons; but we will later have a volume from Pentecost through Thanksgiving, so, do send us chapters on any seasons you have celebrated through dance in worship and education. Send manuscripts to Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

I look forward to seeing you at the June Sacred Dance Guild Festival at Beverly, Massachusetts for the 20th anniversary Institute. It is evident that this year's program is an all new event (no cyclical repeating of the past in this year's institute.) This year's Institute-Festival will be an enriching new resource to help all of us stretch our dance in new directions. I am delighted at the prospects and urge you to join in the dancing at Beverly, Massachusetts June 21-25. I'll see you there.

** ** ** Recommended Reading ** ** **

The VRI Slide Library of Dance History, Volume I/Survey, Visual Resources, Inc. One Lincoln Plaza, NY 10023

The Table of Contents shows: Primitive and Sacred Dance, Dance of Ancient Cultures, Dance in the Middle Ages, Dance in the Renaissance, Dance of the Baroque Age, Romanticism and Dance in the 19th Century. It is briefly illustrated and the notes describing the slides is concise. Selma Jeanne Cohen is consultant which is a recommendation!

*

New Book on Sacred Dance now available: Judy Rock's "Theology in The Shape of Dance: Using Dance in Worship and in Theological Process" (Austin: The Sharing Company, 1978) 27 pages. Order this new book at $2.00 per copy plus 50¢ for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

Doug Adams writes of this new book by Judy Rock: "This volume is essential reading for you and me whether we dance congregational movement, simple choir choreographies, or highly technical solos. Judith's definition of theology shows that all of us are theologians and that this book is for all of us: 'Theology is a person saying, "In this time and place, I experienced God, and God moves in these ways." The main problem is that we do not allow our theology (our life experiences in all their roughness) to emerge in the shape of our dance.'

"And we need this volume in 1978 when dance is becoming a common occurrence in worship and education. It is no longer a question of whether there should be dance in worship but the question now becomes, 'What should be the shape of the dances?' Judith perceptively recognizes the current criticisms from the friends of sacred dance who decry three problems that drain dance of compelling power: insipid theology, choreographic dullness, and technical incompetence. The third problem is an old one; but the first two problems need the fresh attention Judity gives to help us stretch Sacred Dance to its full powerful dimensions."

*

SPECIAL * SPECIAL * SPECIAL
"The Spirit Moves" by Carla De Sola
The Sharing Co., P.O. Box 2224, Austin, Texas 78767

Carla De Sola is director of the Omega Liturgical Dance Company, in residence at the Cathedral Church of St. John the Divine in New York City, and regular columnist for Liturgy magazine and our 1978 Sacred Dance Guild Festival Institute Leader!!!!

Get this book by Carla in advance of the meeting at Beverly as preparation for getting the most out of the event with her. Chapters include: Reflections on Dance and Prayer, Movement Meditations, Dance and the Eucharist, Seasonal Dances, Dancing to Scriptures, Circle Dances, Special Occasions. Historical notes and reflections on the spiritual enrichment of sacred dance are interwoven with clear, step-by-step directions for large assemblies, small groups, solo dancers; structured and unstructured dance prayers range from simple gestures to complex choreography.

"I pray that everyone, sitting cramped inside a pew, body lifeless, spine sagging and suffering weary with weight and deadness, will be given space in which to breathe and move, will be wooed to worship with beauty and stillness, song and dance -- dance charged with life, dance that lifts up both body and spirit, and we will be a holy, dancing, loving, praying and praising people."

The Sharing Company is donating profits from their handling of this book to the Sacred Dance Endowment Fund which is why people should order it from The Sharing Company.

M U S I C

Ed. Note: Check News of Sacred Dance Activity Column in this issue of Newsletter

"Have You Seen My Lord?", a 15-minute cantata by Betty Ann Ramseth and Trilby Jordon, published by Augsburg Publishing House, Minneapolis, Minn.
For Lent.

The "Stabat Mater" by Rossini has some

fine sections for Lenten worship in dance. There are several recordings available.

FFFFFFFFFFF FILMS FFFFFFFFFFFF

(Ed. Note: The following letter is pertinent to video tape and taping!)

Dear Toni' - Thank the Good Lord for yourself and the SDG Newsletter! Without you I just couldn't keep in touch with activities on the many fronts which hold my interest. And communications by letter with my hundreds of friends in dance, theatre, education, and international arts really suffer as it is. You should see the phone bills! (How they have increased along with SDG Newsletter postage!)

Two things come to my mind as I review the Winter Issue: 1. Judy Rock was interested in making use of video potential. Might I make the following information available to the readers: Of the two distribution modes of Video (Broadcast and Cable) perhaps cable is becoming most available to enlarge the impact made by local dance enthusiasts. Most cable outlets have a great many channels available and insufficient programming to fill them. It is their business to appeal to subscribers and also to serve as a training base for local public production.

Video in this category becomes less expensive to utilize since facilities and some staff are often available free of charge. Your group may have to stand the $20-$30 expense of a Video Casette (generally 3/4 inch-2 track) if you want to retain a copy of the results for your future use beyond initial airing. This can also be dubbed to share with others. A "time-base corrector" will help keep the 2nd or 3rd generation copies up to good quality if one is available.

When the Video recording is being made, in the TV studio or by porta-pak in the chancel, remember that visual and sound are usually recorded together on one track. This leaves a second track where you can later place additional auditory material, such as narration, explanatory commentary, or complimentary music. Or you can make use of a bi-lingual alternative as we have. Some cable stations will make black and white recording equipment available for your use, some will have color available. Often the results will be aired to several thousand cable subscribers over a channel reserved for educational material.

Recently there has been action to promote the exchange of video tapes between cable stations which allows for more variety for all concerned. In that way your efforts may reach a larger public.

Perhaps, if local groups are making good video tapes for their own locale, the SDG could arrange to pay for high-quality dubs for archive purposes - or even fall heir to your Master tapes when you are finished with them locally.

At any rate all SDG groups should make a point to investigate thoroughly any cable TV outlet in your immediate vicinity, since the technical quality, both electronic and talent-wise, is not so demanding as that used for long-distance broadcast (by air waves). Many groups with religious orientation are already producing great quantities of material series, etc., to fill the needs of Cable Television--a real "public-access" media. This is a big opportunity for Sacred Dance "missionaries."

2. Having just spoken to Mary Anthony (another of the SDG Honorary Members) yesterday during her residency in the Grand Rapids schools, I am reminded that the SDG membership listing should include a section of addresses for Honorary Members. For those who need my current Michigan address, it is: 1265 Gentian Dr. S.E., Kentwood, Michigan, 49508.

Warmest regards,
Forrest W. Coggan

*

(Ed. Note: The "Sign" movement as part of "You Light Up My Life" on Oscar night was very, very moving!)

"Bit" Reviews

From Reading Eagle, Reading, Pa., Saturday, December 17, 1977:

"Education Is Key

"'Praise the Lord, Oh my soul"...Praise him, Praise him'...

"All through the Bible, and history, we read about praising the Lord. How do you praise the Lord?

"Praise and dance seem to go hand in hand throughout the Bible, If so then, why not now?

"Several years ago, liturgical dance was frowned upon and brushed aside by most of us. Today, however, it is rapidly becoming a part of many worship services throughout the area.

"One local person, who has played a pioneering role in liturgical dance here, is Teresa Sychters of Fleetwood.

"Miss Sychters, a first grade teacher at St. Catharine of Siena Catholic School, Mount Penn, has included liturgical dance in the classroom for the past year and a half.

"'The children really love it once they understand what and why we do what we do,' she explained.

"She further explained that she believes the biggest problem in presenting this ancient form of worship is a basic understanding of it.

"'It expresses one's feelings in prayer; I believe that anyone can do it,' she commented.

"Miss Sychters became interested in the dance form of worship while attending Kutztown State College, however she was not active in it then.

"'I thought it was just for certain persons, not just anyone,' she admitted shyly.

"Last year she attended a liturgical dance retreat and workshop at the Novitiate in Wernersville, for one week, and again this year for a weekend.

"She has also joined the Sacred Dance Guild, an international organization, which sponsored the workshops.

"All people actually take part in some forms of 'dance' during worship, according to the tracher.

"'We kneel, fold our hands, sit, stand, step forward, and so on. These are all forms of worshipping God, the same as is done in dance,' she said.

"Liturgical movement is not a performance for the congregation to enjoy, but a prayer for the congregation to share in joy.

"This form of worship is becoming more and more popular in all denominations. Once it has been presented, it seems to naturally grow and become a refreshing change in the routine worship services so many have become accustomed to.

"In her class, Miss Sychters has had much success with the children. 'They really love it, they look forward to doing it whenever we can. I try to teach a new dance each week or so,' she added.

"Since introducing liturgical dance to her pupils, Miss Sychters has also helped intre duce it to the youth group of the parish and added some informational tidbits in the parish news letter on the subject.

"I thoroughly believe if the people are educated on the subject, and they understand what they are doing and why, this can once again become a very important form of worship in the church,' she stated."

*

From The Newsletter, Rocky Mountain Sacred Dance Guild, January 8th, 1978 Volume 5 #5:

"The quotes in this writing are from Abbey Aness cards.....Life is like an onion, you peel off one layer at a time, and sometimes you week. by Carl Sandberg....If your day is hemmed with prayer, it is less likely to unravel..."

SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a fo rm of spiritual expression. Severaltypes of membership are available.

Rates: Regular (1 year).....$7.00
Regular (2 years)...$10.00
Student (1 Year).....$4.00
Group (1 year).....$16.00
Sponsor (1 year)....$25.00
(Minimum)

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

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Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:___ ddress:__Telephone:__Church Where Active:___ Sacred Dance Guild Member:___How Long:__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.):__What is your concept of use of dance as religious art?__Event for which financial aid is requested:___ Of what value do you hope this event will be?___Cost of event to you:___ How much can you finance yourself?___ If scholarship aid is limited, do you have other sources?__Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)___ ___ ___.

Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

**********SPOTLIGHT ON NEW MEMBERS**********

[redacted]

[redacted]

[redacted]

[redacted]

SPECIAL NOTE TO MEMBERS:

As you will note on the cover we are now under bulk mailing No. 127, thanks to Jary Yoos!!!!! This will save money to put into more "dance for the Lord". In order to make this really work GET YOUR CHANGES OF ADDRESS TO SALLY ALDERDICE EARLY, EARLY, EARLY!!!!!!!!!!!!!!!!

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l e t t e r s t o t h e e d i t o r

(Ed. Note: I receive many letters and cards of the following request! So SDG is fast becoming a research source for young students!)

March 16: "I am a college student at Mary Grove in the dance dept, but more important, a Christian excited to Praise God in movement and spread this total praise with my community. I am doing research on Sacred Dance, its origin, progression, decline, comeback. Mary Jane suggested I take just one aspect, and recommended you, that possibly you might have back issues that would be useful. I thank you. Peace of Christ to you!"

Donna Ribaudo
1266 Hollywood
Grosse Pointe Woods, MI 48236

****

THE GUEST COLUMN (The following two articles are included as food "for thought" - the first by TINKA TARVER, San Antonio, Texas; the second by GEORGE M. DRABINSKY, New York.)

GOD IS THE SOURCE OF ALL LIFE

After rereading that letter, I feel so deeply unsatisfied, that I have to write again. That other was a "how to" letter, and I really want to say what's on my heart.

I feel that being involved in worship in movement, I want to know what others are doing at times. But basically I feel that I need to keep in touch with what the Lord wants ME to do - or the group to do. I glance through the newsletter not so much to see WHAT others are doing as much as to see that others FEEL like I do. I feel like as long as I am honest with myself and stay open to that which is in me, what comes out will be authentic, gut-level and REAL. As I keep trusting, The Lord keeps leading. Let me give you an example:

In the fall of 1976 the San Antonio Council of Churches had a Bicentennial Worship Celebration. I was present at a planning meeting the previous spring when we decided to look for a piece of music that would be the basic message for the service. The requirements were: about 20 minutes long, by an American composer, to be sung and danced, using an orchestra, and would include the Jewish community. As I left the meeting, someone said "Tinka, look out for some music." I laughed because I am no musician... I got home and found a note that my record had come in at the record shop. I couldn't remember what record! (An organist in Dallas said I might be interested in this music and I had come home, ordered it, and promptly forgotten it') A few days later in a quiet moment, I played the record - Bernstein's Chichester Psalms. I sat there with tears rolling down my face as I realized the Lord had handed it to me on a silver platter. There was the piece of music - it was 20 minutes long, by an American composer, sung, very danceable, using orchestra, and included the Jewish community. The Lord even gave me the courage to go back to all those well trained musicians and tell them that I had the music!....It was truly of God and it was beautiful. This kind of experience has repeated itself in my life. God is THE SOURCE OF ALL LIFE.

You may use either of these letters. I needed to write this one for me. Yours in Christ,

Tinka

*

GOD LAUGHS SO JOYOUSLY

Yes, The Holy Spirit believes in Dance and God Laughs so Joyously. At West Point in 1975; at the Cadet Chapel United States Military Academy, New York; Joann Glannigan as Dance instructor with the assistance of two students choreographed a Modern Penecostal Dance Mass with organ recital by Ron Cemmert and Catholic Cadet Choir. The Audience consisted of officers, cadets and their families. And modern it was with colored lighting and strobe lights at the altar. There was a free form circle dance with colored scarves. Each dancer had the opportunity for self expression, and to top it off to Come Holy Spirit, a barebottomed streaker. At the peak of communion the dancers intercommuned with audience to share the spirit.

I believe in Dance. I believe the Spirit dances with and through me. After participating and helping to choreograph this modern dance, I was spirit shaken, to say the least.

To say the Spirit is controversial is putting a beam of light to the Darkness.

After the performance the highlight or rather bottoms up light of the streaker, who happened to be me, put an added spark to an already charged event. To name a small portion of reactions: some people laughed, some people cried, some felt deep anger and fear.

As for me, the spirit toughed the marrow of my soul, crying, laughing, fearing, enjoying. I know now God has a sense of humor that puts me to wonderment. Jesus would surprise us I'm sure if we saw Him as He truly is. The spirit has to operate within the times it envelopes. There is nothing newer or more futuristic than the true spirit of God as old as forever and more modern than we are capable of understanding today.

After my performance at West Point, I became a Go Go Boy and if you are willing to see a dancing Pharoah as the Spirit Dances through Krsnas, Buddahs, Jesus (symbols of various religions and "that's me bottoms up"), I dance for all the children of God; there is no religion that covers that group!

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BUILDING A FLOOR UNDER SACRED DANCE

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by Doug Adams

Because we worked together in establishing "The Margaret Taylor Endowment for Dance at Pacific School of Religion," all of us can take delight in the developments for this next year. We have students pursuing M.Div., M.A. and PhD degrees in "religion and dance" and "liturgical dance". The following courses will be offered this next year beginning this summer (and they are open to others across the country who wish to come and take them for audit or credit). Several SDG members in northern California regularly take the courses; and people from across the Western United States come to take Carla De Sola's summer course. I THANK ALL SDG MEMBERS FOR AIDING THESE DEVELOPMENTS THAT PROVIDE A MODEL FOR LITURGICAL DANCE PROGRAMS IN SEMINARIES.

Summer (July 31-August 4, 1978)
RA 278 --Carla DeSola's THE SPIRIT MOVES II: DANCE AND PRAYER (2 units)

Fall Quarter (late September - early December, 1978)
RA 302 --Dougams' DANCE IN WESTERN RELIGIONS (2 or 4 units)
RA 154 --Sandra Parks' A TIME TO FIND YOUR DANCE: MOVEMENT RITUAL I (4 units)

Winter Quarter (Early January - late March, 1979
RA 305 --Adams' and Judy Rock's DANCE AS A SHAPE OF CONTEMPORARY WORSHIP AND THEOLOGY (2 units)
RA 155 --Parks' PERSONAL, COMMUNAL, & PUBLIC RITUALS THROUGH DANCE (4 units)

Spring Quarter (early April through mid-June, 1979)
RA 151 --Adams' and Barbara Lyons' DANCE TOWARDS WHOLENESS: HEALING (2 units)
RA 306 --Rock's DANCE CHOREOGRAPHIES IN CONTEMPORARY WORSHIP (2 units)

In addition to these course offerings, Judy Rock will be giving ten week technique classes each quarter. For further information on taking these courses (or the degree programs in dance), contact Doug Adams at Pacific School of Religion, 1798 Scenic Ave, Berkeley, Ca. 94709

.....WORKSHOPS, EVENTS.....

1. From Judy Rock: Ongoing basic modern dance technique and composition class Tuesdays, 4:30 - 6:30 p.m., First Congregational Church, Berkeley, Channing and Dana in the gym; Cost $3.00 per session. The Schedule of holidays and class meeting follows the Graduate Theological Union Class Schedule. GTU students may take the class for credit, arranged through Doug Adams, Pacific School of Religion. For more information, call Judy Rock, (209) 463-4408.

Check with Judy Rock on Calvin Crest United Presbyterian Camp, Dance and Theology sessions for study and leadership training camp for senior highs. July 2-8.

2. Special Announcement. Is anyone going to "Rebirth of Imaginative Vision" Congress on Religion, the Arts, Architecture and the Environment at San Antonio, Texas May 26-30, 1978 who could represent the Sacred Dance Guild? (pass brochures, announce the June festival) If yes, please notify publicity person Joan Huff immediately!!

3. Christopher Beck, 725 O'Farrell Street #35, San Francisco, Ca. 94109: Workshops are scheduled as follows: June 3-4, C.G. Jung Center, Cambridge, Ma. (with a solo lecture-performance June 2); June 9-11, St. Mark's Church, Washington, D.C.; June 23-30, Hudson Guild Farm, N.J., sharing leadership with fellow S.D.G. member Nancy Brock.

Back in San Francisco August 19-26 I lead a special movement workshop-retreat titled "Dancing Our Lives," in which we seek to bring all of our lives' aspects and concerns into our dancing. Among the participants in last year's workshop was S.D. G. Board member Jackie Meadows.

4. Workshop in Theology and Religious Studies Department - Liturgy Creative Group Expression: Movement
June 19-23 3:05 p.m. - 5:45 p.m., Loyola Gym; Cost: $75. for 1 unit in theology (discount for religious students). For further information and registration write to Albert J. Zabala, S.J., Coordinator, Summer Theology Program, University of San Francisco, San Francisco, Ca. 94117, (415) 666-6739.

This workshop will provide basic experiences to liberate and cultivate the movement sense: analysis of group body movement in worship, focus on movement as expression of religious experience and as essential to liturgical participation; studies in space, time, sound, activity and passivity.

5. Seminar at Ghost Ranch, Abiquiu, New Mexico, National Center for the United Presbyterian Church. Seminar title: "Creator, Creation and Worship"; August 21-28, Approximately $150.00 for registration, board and room. For further information write Ghost Ranch, Abiquiu, New Mexico, 87510, (505) 685-4333.

The seminar is an opportunity to free the spirit and the body for greater awareness of God's creative activity. The staff will guide reflections on the doctrine of creation and simple experiences in dance. In seeking the understanding of the relationship between creation stories and religious expression, seminar participants will visit nearby pueblos where ceremonials integrate religion into all of life. Time will be free for praying, hiking, reading, riding horses, and viewing the work of the potters and weavers of the area.

6. Noralie McCoy will be leading a class in sacred dance for a church music conference to be held at Wittenberg University, Springfield, Ohio July 9-14. She is interested in showing some dance films during that week, so if any of you have any which you would loan her, write to: Mrs. James Mc Coy, 410 N. Downing St. Piqua, Ohio 45356. During that same week, the P.R.O.M.I.S.E.S. group will present a dance service for the conference.

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Children's Corner

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(Ed. Note: Do check in the News of Sacred Dance Guild Activity. There are many items not separable that concern Children.)

Doris Williams, Lakewood Methodist Church, Sunnyvale, Ca.: The 4th, 5th and 6th grade children acted out a play directed by myself for Christmas at the Childrens Sunday School Class Party. The same children danced "Only Four-Foot-Eleven and Going to Heaven" by Eva Mirror. On Palm Sunday, the Sunday School children entered the sanctuary bearing palm branches, followed by the congregation. Phil. 2:10,11 as the Proclamation was acted out by the two girls.

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+ +
+ Requests for the Program being Formu- +
+ lated by the SACRED DANCE GUIID FEST- +
+ IVAL Committee for the 20th Anniver- +
+ sary, June 21-25, 1978, Endicott +
+ College. +
+ +
+ 1. Solo and group works to partici- +
+ pate in daily worship services: +
+ Title, Description, Equipment +
+ needed. +
+ 2. Names and addresses of persons who +
+ at one time may have been active as +
+ members, founders, or leaders in +
+ the beginning years of the Sacred +
+ Dance Guild. +
+ +
+ The above information for both items +
+ should be sent to: GLORIA CASTANO, +
+ National Program Director, 90 High +
+ Street, pt. 16-B, Dedham, Mass.02026 +
+ +
+ +

The Following Items all to benefit the SACRED DANCE GUILD MEMORIAL ENDOWMENT. For full description see the Fall Issue of the Sacred Dance Guild Newsletter or write the individuals listed with each item. Make all checks payable to Sacred Dance Guild Memorial Endowment.

I

I

12 folded notes, blank interiors, $3.00, design by Laura Goodrich: Toni' Intravaia, 201 Hewitt, Carbondale, Ill. 62901.

II

T-Shirts!!! Blue cotton, design in Navy Blue or Green Ink, $5.00 plus $1.00 postage, each. Small Adult, Medium Adult, Large Adult: Pat Carhart, 37 Indian Ridge Rd., South Natick, Ma, 01760

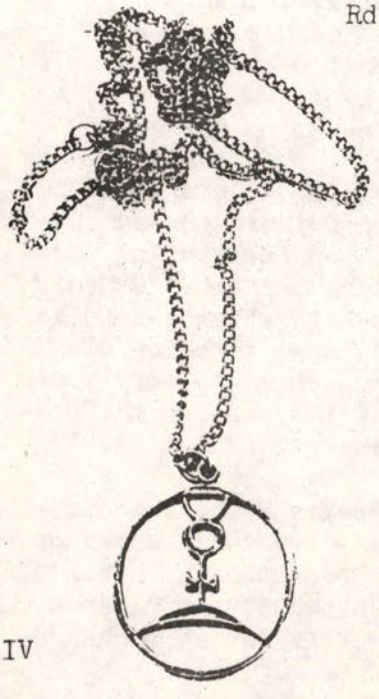
II

III

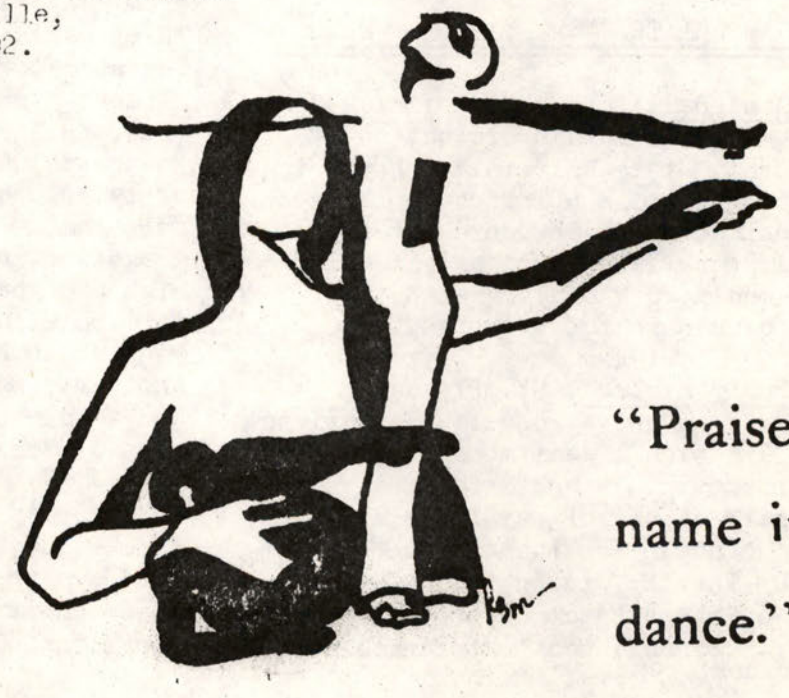
Ten folded cards, blank interiors, $2.50, design by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania 18301.

IV

A Pendant of Life, ANKh, (Sterling Silver), $7.50; Martha C. Yates, 22 Coddington Rd., Centerville, Mass. 02632.



IV



III

"Praise His name in the dance."

Psalm 15

. . . . . WORKSHOP REVIEW . . . . .

Around fifty people gathered at the Cathedral of St. Catharine of Sienna, Pa., on Saturday February 25th for a Sacred Dance Workshop, "The Liturgy of Worship in Dance. Our guest leader was Mary Jane Wolbers assisted by Geraldine Stofco. The workshop was coordinated by members of the Sacred Dance Guild in cooperation with St. Catharine of Siena.

The morning began with a colorful getting-to-know you improvisation followed by a warm-up technique class. This was led by Geraldine Stofco. After our bag lunches we saw the film "The Liturgy of Worship in Dance". The theme of the afternoon was choreographic development: setting a mood for welcome, prayer, meditation, communion, so you want to dance a hymn? Mnnnn!; a dance for a special occasion; to carol is to dance. These sessions were directed by Mary Jane Wolbers. Each participant chose an area to explore. At the end of the day each group shared what their group had developed through movement. The day was an educational learning process. The participants' enthusiasm and willingness to learn and share made the day a heartwarming, creative experience.

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LATE LATE LATE NEWS

From Gina Ball: Have just finished my my master's thesis production at California State University, Northridge. I choreographed a 40 minute work with original music by Theodore Peterson. Titled "Dark Illuminations" it was a multi-media work dealing with the place of man in the universe.

From Rusty MacLeod, Mt. Pleasant, Michigan: I had a wonderful experience recently which I want to share with my SDG friends. Was asked to speak at a "Feminar" at one of our local churches, and to dance. The theme of the day was "Be Thou My Vision," and I was to speak on the subject of praise in prayer. Since I had just finished memorizing the 103rd Psalm, I assumed that I'd be dancing either to that or to the hymn-theme. I asked for the Lord's help and set to work. The movement that came to me was so lovely, I knew it had to come from Him. However, when I tried to set it to either the hymn or the Psalm, it seemed all wrong, and I just couldn't understand! After some time, I suddenly remembered that the leader had intended to close the day with "Spirit of the Living God, Fall Afresh On Me." And sure enough that was exactly what the movement was suited for! The day went so beautifully, I used it again twice in my own fellowship, and everyone said it was most edifying. Praise God!

I taught the group the little hymn, "Spirit of the Living God," and they accompanied me with their voices. Note: If you intend to use this type of prayer accompaniment, be sure to warn the people to keep their eyes open. They may not realize you intend to dance to it, and keep their eyes closed!

Very soon I will be beginning work on my master's thesis for Central Michigan University, entitled "Dancing for Jesus."...Tentative plans are to do a first volume on the history of dance in the Christian church, and then follow it up with a specialist-degree work, perhaps with the same title, Vol. II, as a current-status work including practical application.

*

From Marjorie Coco, Louisville, Kentucky: Three girls did symbolic candle movements Christmas Eve to congregational singing of "Silent Night". A few ideas we used were: "See the Eastern Wise Men Bring Gifts and Homage to Our King" - slow bend toward center of lying baby. "Angels Sing Alleluias to Our King" - dancers turn outward toward congregation in "joy" position (legs apart, arms high and apart, head high. "Star" - dancers in circle facing each other, raising candles high above head slowly almost touching one another. Our adult dance choir is very young and we use choir gowns. They are in the process of designing dresses at this time.

On Saturday March 4, Noralie McCoy's choir from Piqua, Ohio met and directed a workshop for Carolyn Wolford of 3rd Lutheran Church's dance choir and S lem United Church's dance choir in Louisville, Ky. It was an exchange

of ideas workshop with Noralie introducing new ideas to us as we are both young choirs. The Piqua choir then stayed to participate in our Sunday worship service where Noralie introduced our congregation to the history of sacred dance and its place in our worship today. This was a very exciting and inspirational weekend for all of us here at Salem United Church in Louisville.

*

Carole Sivin, SDG Leader in the 1977 June Institute, had a show on her Masks and Small Sculpture on March 23-April 6 at Houston Hall Gallery, University of Pennsylvania.

*

News from Canada, Margo Evans: Dancers, clergy and church program directors met with the board of directors of CHOROS: A Project in Liturgical Dance, on March 2, 1978 to discuss what they were doing in the field of sacred dance. Some of our goals in meeting included understanding what attracted those present to this special ministry and form of prayer expression, considering ways for the church to encourage opportunities for dance and movement in liturgy and exploring what CHOROS might do to advance educational and experimental opportunities for greater use of dance and movement in liturgy.

CHOROS is a group of people from various church backgrounds in Toronto who are interested in seeing that greater attention is given to movement and dance in Christian worship. The ggroup has been meeting for about one and a half years. Beginning in an ad hoc way, with membership drawn mostly from the United Church of Canada, and without any specific mandate, it has gradually developed its membership and its mission. It is currently seeking to be incorporated as an ecumenical enterprise around the following purpose:

a. To encourage and support the use of movement and dance in liturgical celebrations.

b. To foster educational opportunities for children, youth and adults, enabling them to experience and discover the place of movement and dance in personal development, liturgy and religious education.

A major factor in establishing CHOROS has been the interest and talent of Barbara Cook. Barbara is an experienced dancer, choreographer and instructor who has worked with a small company of dancers in offering liturgical dance opportunities to parishes and congregations. CHOROS was established in order to promote and expand this work and to reach out to others--dancers, educators and liturgists alike--who are working in this area, often alone and unaware of the experiences and efforts of others.

The directors of CHOROS met monthly to continue monitoring what is happening and to ascertain the kind of assistance it can give to those working in this area. It is currently on a funding program in order to be better able to realize its purpose as stated above.

By relating to a number of persons/groups interested in liturgical movement/dance, by fostering workshops and consultations, by drawing on and sharing the experience of those working in this field, it hopes to recover and discover the place and possibilities for movement in liturgy both by artists and congregation.

*

From Oregon/SW Washington, Susan Cole: Rather than gather news we decided to meet and show what we've done. That way others can learn and ask questions about lighting, logistics, response, etc. We have an active, enthusiastic and cooperative membership. Right now we are busy planning the last minute details of a two day workshop to be held May 6 and 7. Judy Rock will be conducting this workshop. An idea to share with others -- since Judy is a Presbyterian by ordination - we negotiated with the Presbytery of the Cascades which includes Oregon/SW Washington, to pay for part of the workshop expense. We also have appointed a committee to study by-laws, etc., so that we may apply for membership as a region according to the newly proposed by-laws. We would like to strongly support the regional concept and would be willing to share ideas with any other interested area.

/ /

special from MARGARET

/ /

From Margaret Chaney Taylor: It is a very simple plan for easy participation of any gathered group.

SHALOM - Every one has a partner and all join in a circle or in concentric circles if the group is very large.

Shalom - Partners face each other and extend left hands and clasp.
my friend - Partners extend right hands to envold the other's left hand held in clasp. (or Hebrew: "chaverim")

Shalom, my friend - Partners drop hands to turn to the adjacent person, this time extending the right hand to clasp, followed by the enfolding of the left hand.

Shalom - All face into center and raise arms forward and above, all looking up. (awareness of God's shalom)

Shalom - All lower arms widening horizontally and coming to rest on the extended arms of the adjacent persons (linked together in the awareness of shalom (peace) among us)

May peace be with you - With arms linked all move to right with cross over step, stepping on "peace", "be", "you".

May peace be with you - Same design to the left. (Alternate words may be: "We'll see you again", or sing the Hebrew: "Le-hit-ra-ot")

Shalom - Turn to partner, clasp right hands (or right arm clasp, or reach out with both arms for an embrace)

Shalom - Lift left arm high as if a wave of farewell - meaning "Peace be with you as we part" - looking at each other.

Shalom - Since partners are turned to each other, progress to the next person lowering the left arm to extend to clasp the hand of the new partner, then proceed with the same pattern as long as you wish or until you come to your original partner.

This is so easy and adaptable to any group that I thought you might like to include it. It makes a good start or ending in a workshop and even with a congregation using one stanza while standing in pew areas.

IN MEMORIAM

A Celebration of the Life of Charles Wesley Fisher was held at Christ Church United Methodist on January 25, 1978. Dr. Fisher has now become part of time, Christ's time. Connie Fisher is Vice President of the Sacred Dance Guild. We of the SDG sent Connie our love and prayers.

*

The prayers and love of the Sacred Dance Guild membership also go to Mary Jane Wolbers whose mother died on October 29th.

THE MARGARET TAYLOR ENDOWMENT FUND FOR DANCE IN WORSHIP AND EDUCATION

In support of this Endowment Fund, I enclose $ ____

NAME _____

ADDRESS _____

Please make checks payable to Pacific School of Religion and mail to PSR, 1798 Scenic Avenue, Berkeley, CA 94709. Telephone (415) 848-0528.

A knowledge of the proper function of dance in education and worship is thus a part of preparing clergy and lay persons who are called to lead services of worship—especially those worship services to include children. The Margaret Taylor Endowment Fund is a modest attempt to ensure that theological students shall have an opportunity to study and experience the role of dance during their years of training at PSR.

I invite you, along with groups and other church organizations of which you are a part, to contribute to this Fund so that PSR receives the full $6,000 matching challenge grant. And I urge you to give as early as possible in order that a large part of the matching grant will come to PSR this year to begin generating income to enable courses and workshops on the use of dance in church life.

Doug Adams

Doug Adams
Assistant Professor of Worship and Preaching
Chairperson, The Margaret Taylor Endowment

"""
" NEWS OF SACRED DANCE ACTIVITY "
" (Alphabetically by States and "
" Content underlined.) "
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CALIFORNIA -

Doris Williams, Lakewood United Methodist Church Sacred Dance Childrens Group, Sunnyvale: I gave a reading "The Music of the Spirit" in January. An example of the reading is "Music is rhythm and rhyme developed to express the feelings and thoughts but there is more." The Thanks Offering and Dance Offertory ("Praise You Just the Same") was done as a solo. On Easter Sunday I danced in purple to the music "The King is Coming", by the Staller Bros. The music was sung and played live.

*

Gertrude Suppe, South Gate: As a result of Doug Adam's workshop in Laguna Beach in Oct. 1977, we used the Tripudium as a congregational recessional in the first anniversary celebration of Iglesia Evangelica Hispana, a Hispanic congregation sponsored jointly by South Gate United Methodist Church and South Gate Community Presbyterian Church. Led by a dozen clergy, the people sang "Alabare", a well-known Spanish hymn, as they marched out.

*

Barbara Lyon, MAV student at San Francisco Theological Seminary, Fremont, Ca: Under Doug Adam's encouragement and support a class "Dance Toward Wholeness-Healing" was made available to Pacific School of Religion seminarians and to the Graduate Theological Union in Berkeley. I emphasized movements that encourage self-awareness, recreation of self (relaxation and affirmation) new perceptions in personal histories, enriched experiences of dance as prayer, dance as rituals to develop personal and community healing.

A powerful experience was the result of, after reading Elizabeth Kubler-Ross' book on Death and Dying, responding through movement to the author's five process steps toward facing death.

The final project was to apply learning from the class to inventing a presentation for use in guiding, whether for liturgy, work with youth, seminars, handicapped, etc.

*

Rachel Fitzgerald, Carondelet Convent, Concord: In April, we held a Spring Workshop in the Oakland Cathedral. The title was "Liturgy: Movement for Full and Active Participation". The focus of the workshop was the repeated phrase in the Vatican II document on the Sacred Liturgy: "full and active participation". In order to experience possibilities of increasing congregational response, the workshop induced both study of movement principles for liturgical leaders and the opportunity to apply theory through participation in the Sunday Masses.

*

Shirley Patrick, Delhi: The workshop Jolene Beard and I held in February was interesting to say the least. Although we had only one person attend, we felt good about our workshop and gave him our full attention. We learned several important things: Never to plan a workshop over a three-day weekend; to send the announcements direct to a person involved in church activities other than to the church or minister; to announce in the paper leading to a follow-up interview and pictorial coverage of a demonstration workshop.

In March we met with the Trinity Dance Choir, who will be participants in a portion of our demonstration workshop. In our workshop, we shared a chart of Scripture referring to dance and a chart of the Sufi Medala and how to become a total human being. Self-seeking knowledge, wisdom, and peace through God's Divine Power and Love. We shared Vija Vetra's dedication of body, mind, and space; Sylvia Bryant's exercises in sorrow and joy;

the universality of bodily expression in worship; and the dedication of the body as a temple and the heart as an altar of God, given by Karima Varona and Savitri Popkin.

We shared Moshhike Halevy's dance "Oy Yossel", which demonstrates man's awareness of God's power and man's daring to approach God for favors; also, Oneg Shabbat, Pleasant Sabbath, in which man, though many, come alone to God seeking His light and wisdom, wherever he goes, to be in unity with his fellow man and at peace with God.

We shared "Lift" as taught by Gregory Mitchell at the SD Institute though we used no music, just the words.

We taught symbolic hand movement to Luke 1:46-49, representing the Spiritual birth of Jesus Christ in each person and closed with the Tripudium step to "Joy to the World".

*

Elaine Friedrich, Santa Monica: In April, a liturgical dance workshop was held at St. Augustine by-the-sea Episcopal Church in Santa Monica. The leader of the workshop was John West, dancer and educator, who has worked professionally with such celebrities as Carol Lawrence and Marge Champion. John has become a spokeman for liturgical dance within the Catholic Church and has been affiliated with Carla DeSola and Janet Collins in westcoast dance workshops. A highlight of his career was an appearance before the 1978 Congress of the Laity sponsored by Betty and Gerald Ford.

The workshop included an exchange of choreographies and ideas by those attending. The experience culminated in a danced worship service.

*

Virginia Wolfe, Christ Presbyterian Church, San Leandro: For several weeks prior to dancing, I had talked during announcement time of my struggle, my desire, to offer movement as another way of declaring my faith. I had also talked about it for two years before this time of things coming together for me, where dance had added much meaning to my life. I danced to Jonathan Livingston Seagull by Neil Diamond. I used "The Odessey" for Prelude to Worship and the last two "Dear Father" and "Be" for transition and dance. The words to "Be" were part of the sifnigicance of the dance, part of the statement I made. I began in a tightly closed kneeling position. I slowly raised my body to sitting, then the arms began a section of movement raising my body higher to my knees. I got up on the word "there" and walked the formation of the cross, formed a circle in the center of it with my arms. I walked forward again on "be" and walked three interwoven circles and dropped to the floor. Slowly standing again on "sing", raining one hand high and then the other, I did a low jump to the right, then left. The dance ended with a slow walk with both hands down in front of the pews, and as I formed the last, around the Communion table, the Congregation began forming a circle around the table, as is our custom. I end kneeling in an open posture, then stepped into the circle of people. After communion, we sang a hymn we all knew and linked arms and swayed to it. We also danced the Doxology as suggested by Doug Adams in the simple slow walk to the center and back two times, ending with arms upraised. The poeple who did this were some who had gone through it with me before, and some who stepped up to join us that morning. I had invited people that morning as they came in to join with us. It was a successful day centered in relationship to dance as a Christian or Human experience. The congregation was very receptive.

I have since held two Christmas Carol Dance evenings. We do simple folk dance steps. We did "O Come All Ye Faithful" and "Angels We Have Heard on High" as suggested by Doug Adams. We also did "We Three Kings" and "Joy to the World". These were created by myself and the people who came to dance. I had a group of eight adults and six children. Different people joined in on the Sunday the last two were presented. Our pastor, Earl Kehret, and his daughter led "O Come All Ye Faithful", and he decided to try "Angels We have Heard on High" at the last moment. His participation added to my joy and the joy of others.

*

Anne Owens, Directof of the Sacred Dance Choir, First Congregational Church, Auburn: The dance choir and I have been invited to return to the Defense Language Institute at the Presidio of Monterey to present another service of liturgical dance. The first service was that well received.

We were honored to be asked to dance the last Sunday our minister was with us before leaving the active ministry. We presented a Suite of Hymns representing three music styles: plainsong, gospel, and folk. The members of the choir were, in actuality, visual aids to introduce the congregation to some dance history through the use of the hymns.

We are currently working on an interpretation to the anthem, "Lift Thine Eyes", which will be part of a service of dance at our church in May. We plan to use congregational movement in prayer through a passing of a spoken prayer down the pew, with each person physically lifting his/her own prayer to God and sharing it with his neighbor as well. The movement is so simple and non-threatening that we have used it successfully in churches with little or no dance experience and with people who are not convinced prayer and movement belong together.

Once again our summers will be used to experience our own dances and to become more knowledgeable about the craft which supports theology.

*

Rev. Judy Rock, Stockton: Judy's Spring events include a workshop and worship service at the First Methodist Church, Modesto, during which she danced "Mary Alice's Magnificat" and "Revival" as part of the sermon - "The Word as Image". Holy Thursday Mass celebrated at the Pacific School of Religion chapel, Berkeley, found Judy dancing " God of Our Gladness", a Eucharistic prayer choreographed and also danced by John McConville, SJ. An ecumenical Good Friday service at the Central Methodist Church, Stockton, and April services at the Watsonville United Presbyterian Church and the Church of the Brethren Youth Rally in San Francisco were focal points of dance and worship.

In May, Doug Adams and Judy Rock led Dance and Theology sessions at a conference sponsored by the United Presbyterian Synod of the Pacific. The session was entitled "The Pastor as Preacher and Teacher". Judy also appeared at a technique and composition workshop for the Portland, Oregon Sacred Dance Guild in May.

*

Christopher Beck, San Francisco: My San Francisco-based dance/theater company performed at Centerspace in San Francisco in January and at Sonoma State College in February. Our work is not explicitly liturgical though definitely spiritual in orientation. I try to express in dance and theatrical movement some of the dilemmas, conflicts and struggles of the human soul, showing their beauty and affirming their value in our strivings toward wholeness. The dances are created from the inside out, from that spiritual center which lies deep within. Our goal is to challenge and stimulate the audience to affirm their own lives and to recognize their spiritual capacities. New dances this season were "Reconnaissance and Reconnoitering," based on the natural world of animals, insects, birds and other creatures, and "The Dreaming Ground," a ritual of connecting and separation. Both pieces ahd original music composed for them. We also performed several dances from repertory as well as a revised version of "Visitation," which concerns the cycle of seasons and uses Mahler's "Das Lied von der Erde."

At the end of May I head east to lead several creative movement workshops. These are participatory experiences in using the movement of our own bodies to venture inwardly in search of new meaning for our lives. We begin where each of us is at present and proceed each at our own pace, in an atmosphere of support and quiet encouragement, hoping to learn to know ourselves more fully, both individually and in relation to others. The emphasis is on contacting deep layers of inner life, discovering the creative energies to be found there, and allowing these energies

literally to move us.

CONNECTICUT -

Katharine Rutgers, Redding, Conn.: Religious Interpretations in Dance, September 16 at Christ Episcopal Church: "Requiem in D Minor", music by Anton Bruckner, choreography by Vincenzo Celli;"The 23rd Psalm", 'Ave Maria", "The Rosary", "Agnus Dei", and"Credo" sung by The White Russian Cathedral Choir, with choreography by Vincenzo Celli.

December 1, 1977, Margaret Fernald Dole Contemporary Arts Club, Bruce Museum, Grennwich, Conn: Vincenzo Celli and artists presented a lecture program including the Bruckner "Requiem in D Minor."

On December 28, Bruce Museum Vincenzo Celli presented dance for the Junior Associates.

FLORIDA -

From Virginia Shuker, Church of St. Maurice, Ft. Lauderdale: Encouraged at having been invited to present a program entitled "Bridges of Faith" for the Greater Ft. Lauderdale Church Women United for 250 members plus their Jewish guests in September, and from there to the United Methodist, Congregational, and Christian churches, the St. Maurice Liturgical Dancers held their first annual Sacred Dance Workshop at St. Maurice January 28, 1978. We mailed flyers to SDG members listed in Florida, and were most fortunate to have Fatah Miller, Sheikah of the Sufi Order and Louise Mattlage, formerly of the University of Connecticut, come and share their years of experience with us; Fatah led a session on centering and freeing the body from familiar movement patterns, and Louise danced her interpretation of "Faith" as well as a short selection by e.e. cummings. Approximately 50 people from 7 Christian denominations, as well as Jewish and Sufis were represented.

The Broward County Civic Ballet invited us to be part of "Dance Festival '78" Feb 24 and 25 at the Hollywood Art and Cultural Center. We shared the program with the company, as well as with students from the High School of Performing Arts, and mime artist Murshell Lewis; our demonstrations included "Turn, Turn, Turn" the St. Maurice "Holy, Holy, Holy," a congregational movement for the Mass, "Our Father" and The Creation from Genesis.

In late Jan. Carol Liephart and I danced the "Our Father" as part of a Catholic Mass celebrated for South Florida Marriage Encounter Convention at St. Andrews Episcopal Church in Boca Raton.

March 3 we ventured into the Renaissance and staged 3 dances for women and 2 dances for men and women for the Madrigal Dinner at St. Maurice.

At the Groundbreaking Ceremony for our new educational and multipurpose building, the adult liturgical dancers as well as the children's group and the 60 member schola processed in with the tripudium to Copeland's "Fanfare for the Common Man," placing stones on the altar to symbolize the congregation's part in being "The living stones of the church." We recessed out to the building site dancing "Song of Joy" in a folk dance form, inviting the congregation to join in.

We did the Peloquin's "Gloria of the Bells" for Easter vigil Mass and "This Is the Day the Lord Has Made" as a responsorial for Easter Sunday Masses, in addition to using materials from Ruth St. Denis, Ted Shawn, and Pir Vilayat Inayat Khan which we obtained from Fatah Miller.

ILLINOIS -

The St. Francis Xavier Catholic Church Bulletin, Carbondale: The 12:00 Noon service on Good Friday will be a special program: "Journey of Everyman" is worship in motion based on the Stations of the Cross using music by Rosinni and Charpentier. In the "Journey of Everyman" Toni' Intravaia symbolizes with motion, music and words the closing "When my body perishes, grant my soul the glory of heaven" from the Stabat Mater.

*

Toni' Intravaia directed the dance for "Have You Seen My Lord?", a 15 minute cantata by Betty Ann Ramseth and Trilby Jordon (published by Augsburg Pub. House, Minneapolis) at the First United Methodist Church, Carbondale on April 19. Joy Hesketh and Chris O'Dell were

the young dancers in "Believe! Receive! Dinah and Charles Taylor are directors of the Youth Choirs.

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Linda Bandy, Lincolnwood: "The Penance of Speech", choreography by Linda, costumes by Linda, original music by Mark bandy and performed by Mark; poem by Lee Roloff; reader Michael Williams; movement chorus Karl Williams and Lynne Nakashima was performed at the MoMing Collection on March 25 and 26. This piece was performed as part of a concert of original works by new Chicago choreographers. It was the only 'religious' piece on the program of thirteen works. It was very well received by the public. The dance dealt with the pitfalls of ritualistic habit.

Linda is presently working towards a Master of Fine Arts Degree in Dance History at York University, Toronto, Ontario. Linda, as Chairperson, reports that Religion and the Performing Arts exploring through drama, dance, participation, celebration, music, and mime is a division of the Illinois Theatre Association with address c/o Kaul Williams, 2219 Maple, Apt. K-3, Evanston, Il 60201.

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Lombard: Here is news of Sacred Dance Guild work being done throughout the Chicago area. Karen Sweet send this "Jean Jenkins and I have put together a workshop which we call "Dance for the Lord." We were introduced to the Sacred Dance Guild by Ann Hebert Smith at a workshop at the National meeting of Presbyterian Women in 1976. We were so excited and thrilled by her presentation, we immediately sat down and made plans to introduce Sacred Dance to our local group and other Chicago area Presbyterian women. We don't do much actual dancing ourselves, but encourage audience to participate as we dance to folk music. We give a brief history of dance, as spoken of in the Bible, and how it was used. Very often we have felt our enthusiasm was contagious as the 70+ year old women danced the "Hora" with us. I would like to know of any workshops in this area. Jean has since moved to Michigan but travels back to Illinois whenever we have a workshop.

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Oak Lawn: Barbara Schifelling, director of the Pilgrim Faith Sacred Dance Group at Pilgrim-Faith United Church of Christ, reports of 2 recent performances of her group. They danced to "All Good Gifts" from Godspell for Thanksgiving. A French Christmas carol called "Silence Ciel, Silence Teree" was used for the Christmas Eve Service. Barbara works with seven high school age girls at her Church. She expresses a desire for a regional workshop in the Chicago area to which she could bring her group.

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Palatine: Sherry Johnson, choreographer and member of the Willowcreek Church (non-denominational) sends along a new idea in worship. Willowcreek is a new and young church. They use very professional singers, actors, and actresses for the short skits they present centering around the Biblical theme of the sermon. They are very open to dance and have allowed me to open a dance school, the Joy of Dance Workshop. Many of my students are members of the church. Bill Hybels is co-ordinator minister and Dave Holonbo, head of the music ministry. They have been encouraging towards dance in the church. Bill, a super Christan evangelist, with his love and devotion to Jesus, is helping the church grow tremendously.

INDIANA -

Anderson: The Ann Harmeson Liturgical Dancers have performed during the holiday seasons, reports Ann Harmeson-Hardacre. Included: Interpretation of the Annunciation to the spoken word using Luke 1:26-38; "It Came Upon A Midnight Clear"; "Some Children See Him"; and Christmas Candle." The group has done several church and YWCA services in Anderson and Marion. They also performed for the Mt. Mariah Masonic Lodge. A special television presentation by the Dancers was done on Cablevision. A background of religious dance was given by Ann as well as dances by the group

Anderson High School invited the group to participate in their Christmas convocation. The Liturgical Dancers participated in the Midnight Easter Vigil at the First United Methodist Church, Anderson. They danced the joy of the resurrection using colorful scarves.

Later in the service they distributed helium-filled balloons to the congregation. Each balloon contained a message of faith and was released as the congregation left the services.

"We have had a busy year - the Christmas season found us especially busy. We enjoyed sharing our faith through dance and felt we reached many persons who had not previously considered dance a form of worship. It is an especially gratifying feeling when a group not only says 'thank you for being here' - but, also adds, 'when can you come back?' I do wish the Institute could be later. As a teacher, I find my schedule will not let me be away at that time. It sounds like a wonderful experience."

KANSAS -

Janice Houser, Tonganoxie: On the first Sunday in Lent, I danced "Leftover Wine" as a call to confession in the sanctuary of the United Methodist Church. I danced solo, wearing a black skirt over a black leotard and tights, in front of the communion table. The movement utilized all the space, including the steps, in patternsn of reaching-out and giving movements always followed by contractions depicting pain and loneliness. I found this song on an album by Melanie. My accompanist, Mary Spinks, picked out the melody, chords and strumming technique on her guitar from the record. She also sang the words.

THE CALL TO CONFESSION (Leftover Wine)

"The Call to Confession comes TO each of us, FROM each of us. The dance portrays rejection, sorrow and death as the abundance of life, of hope, and of personal gifts goes unreceived. It was born out of my own personal feelings of having something to offer that no one wanted. It developed as my awareness of those same feelings in many of you increased. And finally, there came the realization that I am not only the dancer, but the observer. I, too, watch others reach out with their offerings and I am the one who refuses to partake in their communion.

"The dance is a call to recognize and affirm the value and the gifts of each person. It is a call to minister to ourselves and others. As the hope of being received begins to die near the end, the music strikes a discordant sound, and the dance ends with a question: Will you receive the wine of abundant life, of hope and enthusiasm that is offered through Jesus Christ, or must each of us in loneliness and despair drink the bitter "Leftover Wine" of apathy and unconcern?" (Janice Houser)

MAINE -

Janette Taylor has begun working with a group in the Hampden United Methodist Church in Hampden Highlands, Maine but reports that she is still in an experimental stage.

In Freedom, Maine, Mrs. Shirley Stager participated in the Christmas service at the small church there. While her son played a guitar accompaniment, she danced "What Child Is This" and "Silent Night". Mrs. Stager dances with a group at the Center Congregational Church in Manchester, Conn. but is spending the winter in Maine.

The group of Mrs. Donald Henderson in Camden, Maine appeared on Channel 5 T.V. at Christmas and presented a twenty minute program at the Federated Church in Thomaston in January. On April 14 they leave for Roaring Spring, Pa. where they will perform in three churches.

MICHIGAN -

Detroit, Marty Meyer conducted a 4-day workshop "To Stand, To Bow, But to Dance?" an experience in using ritual gesture for prayer. The sessions, conducted at the Sacred Heart Seminary, were attended and well received by priests, young adults, parents and educators. In May Marty will be moving to Minnesota to continue work on a Masters Degree in Liturgy at St. John's University, Collegeville.

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Grand Rapids, Kathy Muir: During Lent this year, we put together a collection of past works, some new duets and solos composed by the girls and a congregational movement experience and presented this program in Sunny Side Methodist Church in Kalamazoo and Faith United Methodist in Grand Rapids. Included in the program were:

Andante Laudum (Processional with banners), Morning Has Broken, Lonely Looking Sky, All Good Gifts, Lord, I Want to Be A Christian (Congregational movement), Turn, Turn, and the Lord's Prayer (Each girl does her own interpretation). This June our Two Seniors will share a final composition of their own. This is a recent tradition at First United Methodist. We also plan to dance at Festival 78, the city-wide festival of the arts held each June in our "Calder Plaza". We try to dance once each month in our own church, varying our sharing time when possible - i.e., Congregational movement, hymns, scripture, invocation, processional, etc.. Many of the girls are looking forward to the June Institute this year.

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Holland, Libby Hillegonds (Area Rep. Note: My apologies to Libby. This should have been included in the fall Newsletter but was misplaced!) The Holland Sacred Dance Group presented an interpretation of the Easter Narrative on March 20, 1977 at two services at the Holland Methodist Church, and also at Hope Reformed Church on April 12, 1977. The Easter Narrative begins with the "Presence" interpreting some of Isaiah's prophecies and takes us through the "Beatitudes" and the "Lord's Prayer" to crucial crossroads in the life of Christ leading to the cross. Grief and faith are portrayed by the three Marys at the foot of the cross and by Mary Magdalene in the Garden of Gethsemane. The presentation ends with the Prayer of St. Francis of Assisi. The costumes consisted of blue sleeveless a-line over blue leotards and tights.

An interpretive program was also given at the First Presbyterian Church of Mount Clemens as the Word during the May 1st service. This began with an Introit-a visual image of Bernstein's musical dimension of Psalms 100 and 108 (Chichester Psalms), moved through selected prophecies of Isaiah and then moments in the life of Christ who was the fulfillment of these prophecies. In addition to the Bernstein music, the following selections were also used: Canzona per Sonar a Quatter #2 and #4 and Canzona Septimi Toni by Gabrielli; Trois Pieces Breves (second piece) by Ibert.

Several members of the group attended the Dance Educators Workshop at Connecticut College.

*

Mt. Pleasant, Rusty MacLeod (Another apology - this, too, was misplaced!) In May, 1977, Rusty danced at a meeting of the Lake Huron Presbytery held in Bay City, Mich. The theme for the day was "From Dream to Reality!" She invited a friend to join her in the presentation, and together (after prayer), they worked out a meaningful dialogue concerning their dreams as Christian women, which could be fulfilled only as they relied on the Holy Spirit. This was followed by a "dance of conflict and reconciliation" and concluded by their symbolically offering the Body and Blood of Christ to the first person of each pew, who in turn passed the gesture down the pew while singing "We Are One In The Spirit". The presentation was enthusiastically received!

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From Linda Z. Smith, Midland: The Interfaith Dancers under the direction of Linda danced "Holy Moses" a pop contata by Chris Hazel, at the Memorial Presbyterian Church on March 5th. The dancers took roles of Moses, Pharoah, Angel of Death, Burning Bush and Israelites. The music was done live by the Westminister Choir. Appropriate Bible verses were read between the verses of the contata.

The Mary Anthony Dance Theater was in Grand Rapids. She said some things about Sacred Dance.

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Susan Miller, Ypsilanti, Director Junior and Senior Dance Choirs, Stony Creek United Methodist Church: I have two dance choirs. My senior dance choir is comprised of girls grades 7-12; my junior dance choir in grades 4,5,6th. The Senior dance choir wears wine colored leotards, modern tights and jersey wrap modern dance skirts. The junior Dance Choir wears black leotards and grey wrap skirts. Recently the Senior dance choir danced the 23rd Psalm out of the old Methodist Hymnal. Ada Marie Smith danced "All Alone Jesus Prayed" from the cantata "A Miracle of Love" by Joe Parks. The Junior dance choir has recently danced " Go Tell It On The Mountain"

Both choirs have joined together to do "Beyond a Dream" from the New Hymnal and "Shalom". In all of these dances we have used vocal soloists and piano, except the 23rd Psalm used 2 guitars with the vocalist. Both groups will be doing offerings during Holy Week.

In the past I have done 1st Corinthians 13, with the dancers speaking the Scripture as they danced.

(I wish people were more explicit in what music they use and where it comes from in their Newsletter blurbs. Ed. Note: Susan, I have included this last note for the readers so perhaps your wish will be fulfilled!)

NORTH DAKOTA -

From BarbFischer, Fargo: Here is a description of a Newman Center Liturgy. I worked with the dancers in 1977. Sr. Majorie Baumgartner is willing to share the following: Liturgical dance as part of St. Paul's Newman Center parish renewal Mass. Theme: Centering on Jesus Christ. Dancers: Four girls make up Dance Choir which leads congregation. Entrance: Song "Blessed Be the Lord" Movement: Solemn procession, cross over step and use of arm gestures to call the congregation to worship and celebration. Our Father: Recited, flute background. Movement Dance leader recites and signs phrases of the "Our Father", the Dance Choir and Congregation repeat the words and the arm movements to the prayer. Communion Meditation: Song: "Earthen Vessels" on tape. Movement: stress the individual giftedness - done in two groups of two dancers - The chorus of the song danced by all four dancers, verses danced in two's - danced in sanctuary on two levels, facing the four different directions of the congregation.

The Celebration classes at Shanley High School: 2 class periods: 1st class, purpose to relax, loosen up and move around as a group to music that varies tempo so that various feelings can be expressed--several techniques are used 1: each student improvising as the music is heard 2nd time 2: one student designated as leader - others following snakelike procession around room following leaders gestures 3: mirror exercises - pairs - 1 student imitating gesture the other following, reverse roles. Instead of lecturing and then using technique I talk during and between techniques as I am involved as one of the participants as is the teacher of the class. Classes held in auditorium on stage.

The 2nd class purpose: to learn and experience the Our Father as prayer from within expressed through movement. Our Father by Joe Wise. (The movement to the "Our Father" found in Carla DeSola's book "Learning Through Dance" is excellent for high school students that have never danced before. The book is one of the best resources I've found.) After the movements are learned "Our Father" is prayed through dance by groups (if 30 in a class 3 groups of 10) while one group dances the others sit out in the congregation seats while only the stage is lighted. Thus each student not only has the opportunity to move through the prayer but to also experience it visually!

NEW HAMPSHIRE -

Joanne Drouin and her group in Pembroke have had a busy schedule. They danced "Dawn and a Star", a narrative poem, and "Be Filled With the Spirit", an introit, for the rededication of their sanctuary in October. Their Christmas Eve service was based on the meaning of the Advent wreath and their dance offerings were "O Come Emmanuel", "Do You Hear What I Hear?" and "The King of Glory Comes" for the Candle of Hope. "Joseph Dearest, Joseph Mine" and "Hasten Swiftly, Hasten Softly" were danced for the Candle of Love and, for the Candle of Faith, they used "What Child Is This?" and "I Wonder as I Wander". For the unnamed candle they danced "O Holy Night" and "Silent Night". The congregation participated in "Silent Night".

For the first time the group participated in a communion service which took place on Maundy Thursday and danced "O Lord Jesus Cast Our Sin Out", the Lester "Lord's Prayer", "Surely He Hath Borne Our Griefs" and "Were You There?"

Mrs. Drouin has conducted several workshops in the state and will be teaching creative movement and Sacred Dance in May at an annual ecumenical celebration "The Music is You" to be held in Pembroke.

Mrs. Drouin comments that the congregation

enjoys the use of live music much more than recorded for use with their sacred dance. She begins her rehearsals now with a prayer or meditation and finds the group seems more responsive and relaxed. She finds that a period of creative movement before each rehearsal has helped her group to grow tremendously.

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The Marlborough group under the direction of Priscilla Richardson danced as a processional "All Hail the Power of Jesus' Name" for Palm Sunday using long palm fronds. On Maundy Thursday they interpreted "Were You There?" and, for Easter, a processional to "Christ the Lord is Risen Today" and a dance for "Lord of the Dance". Mrs. Richardson's group in Keene, performed the same dances at the United Church of Christ and used "For the Beauty of the Earth" on Girl Scout Sunday.

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Betty Holden, Manchester: My Sacred Dance Choir did "We Three Kings" for our Christmas Eve service. At Thanksgiving they did "We Gather Together".

NEW JERSEY -

Jerilyn Jefferis: The Mt. Airy Sacred Dance Ensemble of Mt. Airy has been in existence under the direction of Jerily for 5 years. Most recently in February we danced for the New Brunswick Presbytery. We did our half hour program beginning with "Prepare Ye the Way of the Lord", Godspell. We begin at the back of the aisles and move down the aisles a part of this dance. "Were You There" is the solo Jeri does which is a dramatic 8 minute solo: Then "Everything is Beautiful" by Ray Stevens. Here we start by using a variety of floor levels and stairs - whatever is available. Each church is different, so every time we perform we adapt ourselves. Next "Stop and Smell the Roses" by Mac Davis. Here again we use the aisle but all used the center aisle. We divide this dance so there are duets, solo and group dancing. "You've Got a Friend" by Carol King is a foursome and one of our favorites. We start by doing duets and combine for a foursome. Our last two songs are sung by the Mormon Tabernacle Church, solo by Jeri "Bless This House" and group number "Battle Hymn of the Republic." When choosing material we look for meaning and clarity. The words, diction, must be very clear.

Other special dances we have done are "The Giving Tree" we performed at the Nassau Church in Princeton. Here we have four girls - as the tree becomes smaller each girl leaves until one girl remains as the stump.

In the near future we will be doing our half hour program on April 25th as a Womens Day in New Hope, Pa., April 16th at the Unitarian Church at Washington Crossings, N.J., May 6th at the Pilgrim Pres. Church in Trenton and also May 13 at the W.A. Elementary School for a mother-daughter night. Here we are doing a song with the daughters of three of our dancers. The daughters are 8 years of age. The song "You Light Up My Life".

OHIO -

Athens, Linda Kahn Seaton, presented "Portugese Sonnet", a dance integrating sign language and body movement for Christian Women's Club, Parkersburg, W.Va. with music of Beethoven's "Moonlight Sonata." Choreographer for Athens Children's Theater production of "The Queen Always Wanted to Dance" on March 12. Teaching "Manual and Body Movement" through continuing education of Ohio University, culminating in a sign- dance performance for the hearing-impaired.

*

Canton, Marie Smith, Motion Choir of Church of The Lakes United Methodist, presented "The Greatest Gift" by Phil Perkins on March 12 utilizing a fairly literal translation in motion of the song's message. Costuming consisted of long sleeved flared knit dresses with white willow pattern on blue. I wonder if the Guild could provide lists of dance possibilities with means of acquiring them; perhaps according to theme, (holidays, etc). Also would be interested in making contact with other small groups of dancers in the general area of northeastern Ohio.

(Ed. Note: Back issues of the SDG Newsletter might be an answer to both your questions; also a purchase of the Kit might help.)

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Cincinnati, Fanchon Shur recently performed: "Jewess In The Renaissance", expressing the glory of the Renaissance and the humiliation of the Jews by the art-loving society (solo dancer, two narrators and audience participation); "Crimson Prayer" for a trio of dancers commemorating the Holocaust in Europe; "Prayer Shawl" (Tallit) for 5 dancers depicting the many prayer moods in the synagogue; "The More the Pharoah", a duet to a traditional Passover chant; "The Hallel", solo ritual at the New Moon; "Womankind", a dance-epic dealing with the woman's place in ancient and contemporary societies. Currently teaching a two-sectioned dance course in Dance Fundamentals and Myths, Tales, Legends (an experience combining dance, chant, music and creative ritual)..Also, actively engaged in presenting her own solo-works on biblical themes in Toronto, Seattle, San Francisco, Los Angeles and Cincinnati.

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Oberlin, Margaret Chaney led three Lenten workshops for adults, college and junior high age. My daughter and I danced "Eli, Eli." The group evolved a new and better choreography for "Shalom", also gained new insignts into the "Lord's Prayer", later included in the Rejoice music...."forgive us our debts, we all crunched, clenched hands, linked in elbow crooks (all sin and interrelated) then "forgiveness" came through unclenching, gentle release with fingertips touching and a swaying of bodies..."healing". Sue Collins and I are presenting a 15 minute worship sequence in the morning service of By Village Presbyterian Church (near Cleveland) on May 21. Our group will include 2 men, 1 boy, 2 small girls, and 5 women and will move to a hymn, instrumental contemporary music and the spoken word. Also assisted with choreography for a presentation of Psalms 70 and 71 by four college students in a church service on Feb 12, and advised the presentation of "Job" at Dennison University on March 8. Henry Lenahan was choreographer and danced the part of Job.

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Piqua, Noralie McCoy took her dancers to Louisville, Ky. to conduct a workshop for two dance choirs there which were led by Margie Coco and Carolyn Wolford, during the first weekend in March. They also participated in the morning worship. These three women have at one time been a part of the P.R.O.M.I.S.E.S. group in Middletown, Ohio led by Clem Burton and have each been involved in one of that group's missions in Japan. Noralie will be leading a class in sacred dance for a church music conference to be held at Wittenberg Univ., Springfield, Ohio July 9-14. She is interested in showing some dance films during that week, so if any of you have any which you would loan her, write to: Mrs. James McCoy, 410 N. Downing St., Piqua, Ohio, 45356. During that same week, the P.R.O.M.I.S.E.S. group will present a dance service for the conference.

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Wooster, JoAnne Orr presented oral and movement interpretation of James Weldon Johnson's "The Creation" as part of the installation service for the associate minister, Richard Wierwille. During a Lenten service, I danced to Paul Simon's "Silent Eyes" immediately after the message. I am comparatively new to Wooster, having moved here eight months ago from New Jersey.

PENNSYLVANIA -

Berenice Fickes "Worship in Motion", Lancaster: We took part in the Sharing Workshop held in Kutztown, Pa. in September presenting our "Nativity In Motion" that was done the previous year in our own church, Church of the Apostles UCC. We also presented "Nativity in Motion" at two Senior Citizen Christmas programs in Lancaster, and had the people there join us with simple movements to Silent Night. We danced to "O Holy Night" at our Choir Christmas Concert and repeated this at our Christmas Eve candlelight service, adding a candlelighting ceremony as the congregation sang Silent Night. Easter Sunday we will represent three women coming to the tomb and finding it empty, then going into "Jesus Christ Is Risen Today".

The past two years our Youth Choir has sung two musicals with choreography; out of this group has come the "Timbrel Dancers" teenage dance choir of Church of the Apostles. Their first offering was "Angels We Have Heard On High" for Christmas which was well received. They worked out the choreography for The Calypso Lord's Prayer which included congrega-

tion participation. This version really lends itself to involving the congregation. The "Timbrel Dancers" and I presented a Lenten service March 8 in in our church. We divided the congregation and the dancers into 2 groups and had each work on 2 verses of a hymn. The congregation gave their ideas on motions to the girls and they interpreted the motions. After they finished we all sang the hymn with the dancers doing the movements and anyone in the congregation who wants to join.

I was happy to be part of the committee for Carla De Sola's workshop and concert in November in Lancaster and thrilled with the newspaper article on Sacred Dance (see Sacred Dance Newsletter, Winter Issue - Kay Troxell article) that appeared in the Lancaster Sunday News as part of the workshop publicity. It was a wonderful experience meeting and working with Carla and the Omega Liturgical Dancers.

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Marcia B. Murray, Director, Liturgical Dance Choir, Pittsburgh, Pleasant Hills Community United Presbyterian Church: Summer 1977, July Marcia taught a course in Sacred Dance in Worship at Presbyterian Synod of the Trinity School held at Wilson College in Chambersburg. She will be teaching again this summer for the Synod in July at Gettsburg College, Pa. She has just completed an 8 week course with a High School youth program at the Southminster Presbyterian Church, Mt. Lebonan. The course included the study of sacred dance in worship, its benefits, and its values. The course also included the study of folk dances and their religious significance. The groups presented a piece in their worship service for their special Lenten topics. They presented movement to "When Jesus Wept" which is beautifully done in canon form with the choir.

(Now, if we may go back in time for last year and this year's dance choir's works in our church.)

The children of grades kindergarten through high school age worked with the beautiful Thanksgiving procession both years. The dance choir dressed in modified Early American, Puritan, clothing and processed with baskets of food, of all kinds, to decorate the communion table and two side tables in the chancel. The Children's choir then presented their song of Praise and Thanksgiving by dancing and singing to the Johnny Appleseed Song-Prayer. We must not forget to mention that some of the children chose to represent the Indian children and families that were guests at the FirstThanksgiving.

The children also presented in the spring a story play called The Big Change, about Saint Paul's Name and personality change. The dance choir children also studied and worked the Lord's Prayer into the vocabulary of thoughts and movements. It was beautiful to see 5,6,7,8 year olds tell us about the Lord's Prayer.

All ages of dancing and singing choirs presented the Children's Christmas eve service with "Sing Carols Gay", with each dance choir presenting their own piece in the program. The adult dance choir, high school boys and girls included, presented the "Cherry Tree Carole", a very different and fresh interpretation of the Birth of our Lord.

The High School and Adult dance choirs were busy last year with two Advent services, one at St. Thomas A Becket Catholic Church for their Womens Canterberry Association. Pieces done were Silent Night, done with candles and formations; Ave Maria, duet with a vocal soloist and a dance soloist; Shepherd Dance from the musical Amahl and the Night Visitor, two pieces from a Day for Dancing - Dance of Prophecy and Dance of Announcement. This Christmas the High School and Adult Dance Choir and the Adult Chancel Singing Choir presented "A Day for Dancing" by Lloyd Pfeutsch.

The Liturgical Dance Choir presented the "Life of Christ" at the Peter's Creek Presbyterian Church, did a Preparatory Lenten Service at our own church, presented a rock musical "Bible Folk" at our own church as well as at the Rochester, N.Y. Presbyterian Church. This year the group will travel with the HS Geneaven Singers to Swathmore, Pa. to present "He Lived the Good Life."

The children will present another story play this spring but with a freer style - the children are writing the story with the help of Bob Frazier, Marcia Murray and Linda Crawford. The children learn small passages,

and then tell us what they mean; then we put a movement-musical interpretation together with it. The Youth Chapel Choirs and dancers are preparing for the presentation of 100% Chance of Rain to be done right after Easter. We made an Ark, a flood, and a rainbow to use in the Sanctuary, also a "rain drp" and "rainbows" in the chancel.

The high school students are now in the process of applying for scholarships to attend various workshops and weeks of study this summer to come back fresh and with new ideas for the coming year. We hope a few of them will be able to travel to the Sacred Dance Guild Festival, however, the more it continues to stay in the East the harder it is for us to be included. We do hope that in the near future it will locate a little more centrally to give some other areas a better shot at participating.

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Barrie Gibby, Lancaster: Orchesis is a new sacred dance group in Lancaster based at St. James' Epis Church. Last fall Barrie Gibby, director, did "Prepare Ye the Way of the Lord" from Godspell as a processional, followed by an explanation of sacred dance, and a short work adapted from Margaret Fiske's work to "Jesu Joy of Man's Desiring" (Bach), for the annual Lancaster Town Fair. Girls were dressed in white tunics over varied color leotards and tights. A duet was done to Neil Diamond's "Dear Father"from "Jonathan L. Seagull". Hand movements were taught to a standing audience for "They will know we are Christians by Our Love". The climax of the evening was "Fragments"; the Recessional was "Long Live God" and "Day by Day" from "Godspell". The group later performed for a Christmas assembly for a Junior High and did "Jesu" by candlelight and "Fragments". We will do an evening celebration for Lancaster Summer arts Festival on July 28th.

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Ruth Ann McCay: When Jordon UCC selected the theme "Christ Reflected Through the Arts" for Lent and started looking for a group to present a program in sacred dance, they found Mrs. Alice Rader. The theme for the evening became "Lord of the Dance."

For the Call to Worship and Kyrie Rev. Dana Schlegel and two members of Jordon did movements to Psalm 103 as the liturgist read it. As a response to the Invocation, the church youth group sang and did simple movements to the "Spirit of the Living God." Thirteen children ages 3 to 9 did a simple circle dance to the song "Resurrexit Christe".

The scriptures for the evening were developed by nine individuals from Jordon. The sequence idea "My People, My People" is suggested in Carlo De Sola's book "The Spirit Moves." The study is a reflection on the passion and suffering of Jesus. To quote the book "the study should also help us focus on our scars and, through identification with Jesus, help us draw closer to this healing love for us." Reader for the group was Mrs. Rachel Guth.

The highlight of the evening was the dancing of "Lord of the Dance". Choreography was by Bill Kelly and the dancing by Bill, his wife, Pat, Alice Rader, Rev. Schlegel and Cindy McAlevey. Each verse was sung by Mrs. Marian Haas and the congregation joined on the chorus.

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Dana R. Schlegel, Fleetwood: I have had the privilege and pleasure to work with five talented young men of St. James' U.C.C. Allentown; they call themselves the "Dramaticos" as they seek to bring creative drama into the worship service. I was asked to help them prepare a piece to be danced during Easter Sunday services. The fellows, all non-dancers, chose "Lord of the Dance" as the work to be shared through interpretative movement. It was a challenge! But after much discussion and personal sharing regarding the text and tune, the five fellows and I put together a beautifully moving rendition of the song. A solo soprano voice with organ accompaniment conveyed the strength of the text. The presence and movement of five young men in the chancel was indeed impressive. What a change and a thrill it was to work with an all male group! - individuals powerfully expressing their Resurrection-faith!

In March, at the regular monthly meeting of

the Women's Fellowship of New Goshenhoppen U.C.C., East Greenville, I had the opportunity to present a talk on the historical/liturgical use of movement in the church. The women were delighted to learn the "Whys and Wherefores" of what they had already seen at my recent Ordination and Installation Services! Out of this event came several requests for me to conduct a workshop in Sacred Dance for this congregation. The Spirit is moving! This also served as a perfect introduction to the interpretative movement I was to do at an evening Good Friday Service in the same church. The devotional service was based on the 14 Stations of the Cross; I danced three of the stations, using traditional passion chorales and "Were You There" as sung by the choir and soloists for my accompaniment. Making use of the full length of the center aisle and upper chancel area, I sought to embody the pain, anguish and torment of our Lord's last hours. It was a deeply spiritual experience for me to share in the service in this manner --as pastor and dancer.

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Martha Sue Jocobi, Lutheran Theological Seminary, Gettysburg: "Te Deum" and "Magnificat" - both are duets, performed at Lutheran Theological Seminary for Reformation Day Eucharist and for Advent. Dance is interpretive to words of chanted liturgy. The chants are from Lutheran "Service Book and Hymnal": "Te Deum Laudamus" by Sydney H. Nicholson and "Magnificat" by S.S. Wesley.

The Seminary sponsored Jubilate!, a festival learning event which seeks to serve the church catholic by encouraging gospel proclamation and response through rites and ceremonies, preaching, hymnody and other arts. Included this year was a workshop on Liturgical Dance, to be given by Ms. Carla DeSola. Workshop participants will dance in closing Eucharist of the festival - March 30, 31 and April 1. The duets above were performed at the opening Jubilate! At the Eucharist there will be a jazz version of the "Benedictus", music live, composed by Raymond Egan.

At the present I am working with youth of St. John's Lutheran Church in Rockville, Md., on a dance to a folk version of the Lord's Prayer to be used April 23rd.

TEXAS-

Barbara Paul, Sacred Heart Church, Austin: Sacred Heart Parish in Austin, enhanced the meaning of Lent, with a musical Passion Play entitled "Celebrate Life" with music by Buryl Red and the book and lyrics by Ragan Courtney. In this play we journeyed through various aspects of Jesus' life with the aid of actors, chorus and dancers. Mrs. Paul choreographed the dancing with Lynne Weber, Cindy Guerro, Diane Welsh, Barbara Ryan, Debbie Lopez and Debbie Ashbacher as participants. For those familiar with "Celebrate Life" the dance numbers included "Hail O Blessed One", "He is Alive," and "Prayer for Peace." Liturgical Dance has made its beginning at Sacred Heart in Austin, but you can bet it will not be the last!

*

Judy Reichsman, Dallas: I am working on my master's thesis, at Texas Woman's University, which will be a Roman Catholic liturgy with dance in it. The dancers are children and adults from the Christian Community of God's Delight, an ecumenical charismatic group, plus a few of my students from St. Peter's School, an elementary school composed mostly of Black Baptist Children. We are dancing to Psalm 150 for the processional, "Horse and Rider" for the responsorial psalm, hopefully a folk-ballet to "Dodi Li' for the homily, a children's dance for the offertory, a hand-gesture dance for the Holy, Holy, a duet for the communion meditation and another total-congregation gesture dance for the second communion meditation. I think it will take place June 3, 1978 at St. Pius X Church in Dallas at 2 p.m.

*

Wynelle Delaney, Houston: "At present I am not aware of what is happening in this particular area. I do know that St. John the Divine Church women were wanting to begin some movement classes in order to get together and present some religious concepts to movement, but if it came to fruition I do not know about it.

My focus is in dance-movement health maintenance, self-affirmation and therapy. These are the areas in which I am currently investing my energies.

*

Tinka Tarver, San Antonio: I am the director of the Company of Heaven, an inter-denominational group sponsored by the San Antonio Council of Churches founded in January 1973. At the moment we are 12 women of various ages and occupations. We meet regularly twice a week from Sept. to May. As we gather in prayer to offer ourselves - souls and bodies - to the Lord, we continue to grow spiritually and to be led in new and exciting directions. When we are invited to participate in a worship service, we ask for an honorarium, if possible. We use this money for expenses (Someone asked about this in the last newsletter).

As an individual, I speak to various groups and dance alone, because it is often easier for one person to go. It is extremely meaningful to me and is a way of educating and preapring the people for a service in which the whole group participates. Last fall the group went to the Church of the Good Shepherd (Episcopal) in Corpus Christi along with the Early Music Consort for a service of Renaissance music. In December we did "Day for Dancing" by L Lloyd Pfautsch at Coker Methodist. We did a Lenten service in which we danced: Ecclesiastes 3:1-8 (read and danced); "Slow Me Down, Lord" by Dale Wood - The dancers enter from all directions and move around in all the aisles and end kneeling at the end of a pew or sitting with the congregation; "Kyrie" from Faure's Requiem; "Meditation on Wonderous Love"; "The prodigal Son"to Bach's Toccata in D Minor; the "Doxology"; "Eternal Life", a prayer of St. Francis, by Dungan. We try to weave the dancing into the service in a way that flows and does not stop the natural rhythm of the liturgy. It should add to and enhance the worship experience of that congregation. I find it exciting to go to every Protestant, Roman Catholic, or Jewish worship service and know that God is Father of us all. We are one Body and we worship Him in one Spirit. Praise the Lord!

WASHINGTON STATE -

The Sandpoint Interpretive Dancers from Sandpoint United Methodist Church, Seattle, together with the junior choir, will perform "Cool in the Furnace" at Sandpoint on April 23. They plan to give a Spring Recital on June 1.

*

"Teens in Motion" has been newly organized at St. Stephan Martyr's Catholic Church in Renton by Connie Gregg. The group has two boys and ten girls and is a friendship group as well as one based on what each persons' concept of dance means - anyone can dance as anyone can move. They are centering their thoughts around the book "Learning Through Dance" by Carla DeSola. The first performance at the church was Palm Sunday.

*

From Evelyn Peters, Lake Burien Presbyterian Church, Seattle - To Be Alive Is A Very Moving Thing was the heading of the flyer sent in August to every member of our congregation, and on September 19, 1977 we began a sacred dance group ("non-dancers") and a Sacred Dance Choir (performers). As a member of the Christian Education Committee in charge of creative arts, it took five years of gradual and gentle exposure to drama, dance and visuals, before the time was right.

The group is inter-generational, ecumenical and co-educational and in response to the people's life styles is organized so that anyone may come at any time - when the spirit does say move, they feel welcome and not pressured to perform. But it's amazing how the "once-in-awhilers" and the "just-for-the-exercisers" will, when they're ready, ask to perform the next time.

I incorporate movement, music, drama, yoga, folklore, art, guided meditation and prayer, etc., ad. inf. We have performed "Spirit of the Living God", "We Are One in the Spirit", "The Promise of Living", "O Holy Night", "Lord We Praise You For the Rhythm", "Lord of the Dance", have conducted an art service and workshop for a neighboring church, and are preparing "Bless the Beasts and Children", "A Simple Song", and "The Creation".

I fill my personal cup with courage and inspiration as a member of the long established Sacred Dance Choir of Tacoma led by Norma Rader and Marjorie Stevenson. My main focus is involving the persons in the pew in their own dance worship and affirmation of life; my second goal is to prepare for performance and release of the spirit within to lead others in worship. My personal statement on the August flyer said "Within each of us is a special place. If we go to it as a child, we will discover our true self in this beautiful, unfolding experience. And I have a joy in my heart that must sometimes explode as an Alleluia! from head to toe! God is constantly opening doors for us. I pray that you will receive the joy of dancing before the Lord!"

*

Norma Rader and Marjorie Stevenson with the help of Cheryl Hartman, all from the Sacred Dance Choir of Tacoma, taught a two hour class at Pacific Lutheran University in January. The class, a winterim course called "The Body Beautiful", was aimed at helping the students, both men and women, feel more comfortable and at ease with their own bodies. The two hours included some lecture on history of dance in general and sacred dance in particular, some general warming-up exercises and about an hour of workshop type dancing. The class response was enthusiastic. Comments reported later by the professor were gratifying. One said the class now felt like a group and another said she now felt a sense of relationship to others in the class that wasn't present before. One commented at the end that it was her favorite part of the course.

*

The Sacred Dance Choir of Tacoma worked on Lenten material: Eili Eili, Ave Verum, Three Marys (When I Survey), and O Sacred Head Now Wounded. We took part in an ecumenical Lenten Service at St. Ann's Catholic Church on Palm Sunday. After Easter we are looking forward to the Tacoma visit of Manuel Alum, a professional dancer with his own company, who will spend two weeks in town under the sponsorship of the Tacoma Public Schools Artists-in-the-Schools program. Our past relationship with artists in this program has been outstanding as the schools have encouraged community involvement. The Sacred Dance Choir has been written in to Mr. Alum's schedule for a Friday evening workshop.

WISCONSIN -

Viterbo Liturgical Dancers, Julie Tranchita, LaCrosse: The Viterbo Liturgical Dancers have taken on a new dance style as well as a different attire. In a year our dance style has gone from entirely interpretive to a more balletic effect. With the addition of three girls with ballet experience, we have made an interesting change. Last year our costumes consisted of leotards, tights and shoes, feeling that this simple attire presented another aspect of praise, not a performance. Since that time we have added a skirt.

Our next engagement is after Easter which will include movement during significant parts of the Canon of the Mass - making dance a more integral part of the Mass. Our newest Offertory movements are done to "The Lord Receive" from the St. Louis Jesuits record "Earth & Vessels". In this we incorporated the presentation of rice bowls for World Hunger in the April 2nd Mass at St. Wenceslaus Chapel at Viterbor College

After Easter we will be part of services at different parishes in a two and a half hour radius. We are planning to meet this summer for the Franciscan 100th Anniversary Mass and also possibly for a retreat.

*

Ruth Browne, Waukesha: For World Day of Prayer (Church Women United) and the Congregational Church's Fine Arts in Religion Sunday, Nadine Stromberg and I, accompanied by 4 guitarists and 6 singers, did "Many Gifts, One Spirit". We had the congregation follow us in simple movements during the chorus. We wore white (body suit and leotards and tunic) symbolizing our oneness in Spirit --and an "apron" made of varied stips of materials, the colors of the five races of man--symbolizing our differences. During the second of three verses we "decorated" the altar with the apron.

*

PROPOSED BY-LAWS AMENDMENTS

PROPOSITION A. "Proposition A" proposes that the following Article on Regional Chapters be inserted in the By-Laws as Article XI (and present By-Laws Article XI on the amending process maintain the same language as present but become Article XII.)

ARTICLE XI - Regional Chapters

Section 1: To further the purposes of the Sacred Dance Guild, chapters of the Sacred Dance Guild may be formed at regional, state, or local levels.

Section 2: To initiate a chapter, at least 15 members of the Sacred Dance Guild (who live within the proposed chapter area) shall sign a petition to the Sacred Dance Guild president requesting that the chapter be recognized.

Section 3: The petition to the president will include the proposed by-laws of the chapter and the projected budget and programs for the chapter.

Section 4: The Sacred Dance Guild president shall circulate such a petition to the Executive Board. Upon the affirmative vote of the majority of those Executive Board members voting, the chapter will be established according to the terms set forth in the chapter's by-laws, projected budget and program.

Section 5: Each chapter will nominate the person to serve on the Executive Board as regional director from that chapter's region. (Regional directors from regions without chapters shall continue to be nominated as noted in Article X, Section 5.)

Section 6: Changes in the chapter's by-laws will require the same procedure as that used to initiate and establish chapters. (See sections 2,3, and 4 of this article.)

PROPOSITION B. "Proposition B" proposes an addition of two new national officers to aid in the growth of the Sacred Dance Guild and a reallignment of some responsibilities. (These officers would then be mentioned also in Article V and Article X, Section 1.)

ARTICLE VII, Section 6 (a new section)

The Financial advisor shall be the immediate past Treasurer and shall help orient and advise the incumbent treasurer.

ARTICLE X, Section 5 (a revised section)

a. To groups and media outside the Sacred Dance Guild, the National Publicity Director shall publicize national and regional Sacred Dance Guild activities and seek cooperation with other groups to enhance SDG purposes.

b. The National Director of Regions shall assist regional directors to plan workshops, have advance notices and post write-ups of these and other regional activities sent to the Newsletter Editor, and shall aid the creation of new chapters.

PLEASE MARK THIS BALLOT AND RETURN IT AS SOON AS POSSIBLE TO DOUG ADAMS, PACIFIC SCHOOL OF RELIGION, 1798 SCENIC AVE., BERKELEY, CALIFORNIA, 94709 (Be sure to sign the ballot at the bottom to assure that it is judged legal and so that it is counted.)

PROPOSITION A - - - - - - - - YES ☐ NO ☐
(If passed, proposition A would provide the opportunity for Chapters of the Sacred Dance Guild to be formed at regional, state, or local levels.)

PROPOSITION B - - - - - - - - YES ☐ NO ☐
(If passed, proposition B would provide for the creation of two new national officers: a financial advisor and a national director of regions.)

____PRESIDENT: Doug Adams of Berkeley, California
____VICE-PRESIDENT: Carlynn Reed of Shelton, Connecticut
____RECORDING SECRETARY: Joanne Drouin of Pembroke, New Hampshire
____CORRESPONDING SECRETARY: Joan Sparrow of South Orleans, Massachusetts
____TREASURER: Dorothy Johnson of Frederic, Maryland
____MEMBERSHIP DIRECTOR: Sally Alderdice of Valatie, New York
____NATIONAL PUBLICITY DIRECTOR: Joan Huff of Oswego, New York
____NATIONAL DIRECTOR OF REGIONS: Alice Rader of Allentown, Pennsylvania
____NATIONAL PROGRAM DIRECTOR: Gloria Castano of Dedham, Massachusetts
____NEWSLETTER EDITOR: Toni' Intravaia of Carbondale, Illinois
____FINANCIAL ADVISOR: Jary Yoos of Lexington, Massachusetts
____HELPS AND GUIDELINES DIRECTOR: Syville Volz of Lexington, Massachusetts
____Write In _____

BOARD OF DIRECTORS:
(Continuing in terms through 1979 are Jacqueline Meadows of California, Robert Yohn of New York, and Sylvia Bryant of Tennessee. Continuing in terms through 1980 are Judith Rock of California, Anne Blessin of Colorado, and Ruth Becker of Pennsylvania.)
1978-1981: ____Carla DeSola of New York, New York
1978-1981: ____Maxine DeBruyn of Zeeland, Michigan
1978-1981: ____Connie Fisher of Denver, Colorado

REGIONAL DIRECTORS:
____Maine, New Hampshire, Vermont: Priscilla Richardson
____Massachusetts: Susan Potter
____Connecticut, Rhode Island: Suzanne Valade
____Pennsylvania, New Jersey: Ellen Young
____New York: (to be elected at the June Institute)
____District of Columbia, North Carolina, West Virginia, Maryland, Delaware, Virginia: Dorothy Johnson
____Alabama, Florida, Georgia, Mississippi, South Carolina: Jane Mudgett
____Illinois, Indiana: Mary Bell
____Ohio, Kentucky, Michigan, Tennessee: Clement Burton
____Wisconsin: Ruth Browne
____Minnesota, N. Dakota, S. Dakota: Susan Bauer
____Nebraska, Iowa, Missouri, Kansas: Marilyn Parks
____Texas, Louisiana, Arkansas, Oklahoma: (to be elected at June Institute)
____Utah: Cathy Herbut Black
____Colorado, Montana, Idaho, Wyoming: John Simmons
____Arizona, New Mexico: Marilyn Onofrio
____Oregon and Southwest Washington: Susan Cole
____Washington: Norma Rader
____Northern California, Nevada, Hawaii: Anne Owens
____Southern California: Elaine Friedrich
____Canada: Margo Evans
____International: Alma Tucker
____Write In _____

Signed: _____(your name) BALLOTS MUST BE SIGNED

Sacred Dance Guild 20th Anniversary Festival
Endicott College Beverly, Mass.
June 21-25, 1978

The Variety and The Unity of Spiritual Gifts....1 Corinthians 12:4-7

"There is a variety of gifts but always the same Spirit; there are all sorts of service to be done, but always to the same Lord; working in all sorts of different ways in different people, it is the same God who is working in all of them....."
Through the years the Sacred Dance Guild has offered leadership in a variety of dance forms and religious denominations and with this 20th anniversary year we continue to build on the foundation of both traditional and contemporary expression. With this and in coming Festivals the culmination of the conference will be in the creating, participation and experience of a particular denominational worship service and its time in history.

Artists In Leadership

Dance

The Spirit Moves - A Workshop In Dance and Prayer - Through the interaction of self, improvisation and prayer the workshop will explore a variety of ways dance and prayer can enhance liturgy and illuminate scripture varying with the feasts and seasons in the church year allowing us to become more involved in the word of God as it touches us.

Carla DeSola, a graduate of the Juilliard School of Music, has danced and given workshops on dance and prayer from California to New York, for colleges, retreat centers, parishes and religious conferences. She has produced for television, writes a monthly column on dance for Liturgy and is the author of Learning Through Dance and The Spirit Moves .... a handbook on dance and prayer. Presently she is teaching at the College of New Rochelle, New York Theological Seminary and directing the Omega Liturgical Dance Company of New York City.

Music

Calliope Consort - Music for Worship and Dance - Music from biblical times through the 17th century will be played on medieval, renaissance, baroque and folk instruments such as violas da gamba, recorders, krummhorns, pipe and tabor, percussion, harp, rauschefeiffe, psaltry and cornamuse.

The Calliope Consort is directed by Nancy Nichols and assisted by Sybille Volz and members of the Consort. The group has performed at the Museum of Fine Arts, Boston; The Fogg Museum, Cambridge; the chapel at the Mass. General Hospital; before the Middlesex Health Association; at lecture demonstrations and for many schools and libraries. In addition to numerous church services, worship and wedding celebrations of a variety of denominations, they have participated in Shakespear's Twelfth Night as well as their own original creation.

Artists In Leadership cont.

Drama

The Art of Storytelling - The Body as the Theater of the Spirit - Explorations in the use of dance, mime, voice, chants, songs, shouts and rhyme to express the soul and the spirit through the body. Working primarily with ideas of brotherhood, kindness, understanding and love as a vehicle for speaking to people of all ages, all backgrounds and all levels of understanding effecting change in their lives and in their hearts.

Dr. High Morgan Hill or "Brother Blue" as he is known is a cum laude graduate in social relations from Harvard College with a Masters of Fine Arts degree from Yale Drama School and a Ph D degree from the Union Graduate School including an internship at Harvard University with a final Project Demonstrating Excellence (PDE) - "Soul Shout" a program presented in Deer Island Prison, Boston with stories, songs and dances with inmate participation. Brother Blue has presented more than 200 original stories before countless audiences of children and adults throughout the United States and Canada and in radio and televesion in both countries. He has authored several plays and the book and libretto of an opera. In addition to being an actor and dancer he is a frequent guest lecturer and performer in colleges and universities for classes in theater, English literature and education. Brother Blue devotes each weekend evening to performance at Emmanuel Church Boston.

Art and Theology

Symbolism for Movement - Sisters of Notre Dame Chapel, Ipswich, Ma. - The subject matter for this session is taken from the New Testament and was designed for a women's chapel. In the Stations of the Cross, the time sequence portrays early morning colors of light progressing to the deeper tones of the 12th station of darkness. Through color and design, Sister Vincent depicts Christ in a rose-red robe symbolizing his constant love and concludes with the large front window of the joyous Resurrection. (dance pieces will be created in this setting as extentions of these beautiful art works)

Sister Vincent dePaul, A.B. - B.F.A. Emmuanuel College, Boston; M.F.A. Notre Dame University, Indiana; Studied with Jean Charlot, Hawaii; Wm. Boyhan, Boston; Mary Reardon, Boston; Stanley Sessler, N.D. Indiana. Former head of the Art Dept. Emmanuel College, Boston and author and teacher of two television programs: "Signed by the Artist" and "Studio 20". Sister Vincent designed and made the model for the 20 foot statue of "Our Lady of Mental Peace", the Catholic Chapel of Waltham State Hospital, Ma. and designed and painted the Stations of the Cross and mosaics as well as the designs for the 20 windows plus the large main window in Notre Dame Chapel, Ipswich.

Sacred Dance Guild 20th Anniversary Festival

Sharing Sessions - Participants will be scheduled class time according to Sharing Session preference. Please consult this program and choose one group.

Group I

Carlynn Reed - has a masters degree in History from Brown University and is the historian for the SDG, for several years she has been active in performance and lecture demonstrations most recently at Barrington College, R.I. and in numerous churches of different denominations throughout New England. In addition to teaching weekly modern dance classes, she is director of a youth Sacred Dance Choir and Leader of an adult ecumenical Sacred Dance Choir, "With Timbrel and Dance."

How Can We Most Truly Express Our Relationship With God Thru Dance? This session will include basic warm-up followed by free improvisation to explore and express present dominent feelings. Complimenting shapes or movements will then group together creating separate dances of different qualities. The process will focus on "flushing out" inner experiences - searching through "What happens inside me? " and " As I dance, how do I really feel before God ?"

Sylvia Bryant - board of directors, SDG; is a graduate of Tuskegee Institute in Health and Physical Education specializing in dance; dancer, teacher and choreographer she attended Conn. College School of Dance, New London, Conn; studied with Martha Graham, Alvin Ailey, Merce Cunningham, along with Pauline Koner and Margaret Fisk Taylor ; conducts lecture demonstrations and teaching-workshops.

Contemporary Sacred Dance Expression Focusing on technique, style, projection and feeling, this session will include jazz expressions, traditional and secular materials with religious meanings; poetry and spirituals.

Group II

Robert Yohn - board of directors, SDG; performed for three seasons in summer stock after which time he became the principal dancer for the Erick Hawkins Dance Co. During that period his interest in Sacred Dance developed and Mr. Yohn Taught and cheographed for three Sacred Dance groups in Summit, N.J. In 1973 he was commissioned by Trinity Church in N.Y. to choreograph a Mass to rock music. He is the founder of the Greenhouse Dance Ensemble. His dance, The Man They Say...based on the Book of Mathew, has been performed on CBS and NBC Network television.

Technique and Themes and Variations for Choreography Half of the session will be a technique class leading to themes and variations for development in composition exploring how to take a movement pattern and vary or extend its idea as a musical composer extends a theme to make it sound different. The conclusion will be the making of an entire dance created out of three or four movements.

Group II cont.

Judith Rock - board of directors SDG; M. Div. San Francisco Theological Seminary; M.A. in dance, Mills College; ordained, United Presbyterian Church; Visiting Scholar in Dance in Religion, Graduate Theological Union, Berkeley, 1977; involved in free-lance ministry in dance and theology; author of Theology in the Shape of Dance .

The Choreographer As Creator Exploring the process of developing " word, image or idea " into dance. Participants should come with a list (mental and/or written) of some of the significant things in their inner landscapes: titles, words, dreams, jokes, relatives, colors, shapes, gestures, sounds etc. It will be helpful but not necessary to have read Theology in the Shape of Dance.

Group III

Gregory Mitchell - graduate of the Juilliard School, president of the Julliard Christian Fellowship; performed solo work under Jose Limon, Anna Sokolow and Alvin Ailey as will as ensemble work with Rudolf Nureyev in " Sleeping Beauty", National Ballet of Canada; danced principal roles for the American Opera Center and NEJ Opera and has toured England and Holland with "Shekinah" a company of Christian artists as both dancer and choreographer. Most recently, he is touring with the Eliot Feld Ballet in addition to extensive performance in churches and Christian events both here and abroad.

Creative Praise - Craft and Prospective Through exercises in trust, theater games and improvisations, the session will explore motivations and desires, work through "idea and approuch" and seek to incorporate a sense of form, fusing mind and spirit.

Linda Kahn Seaton - member of the SDG; attended Southern Illinois University and graduated with a B.F.A. in Dance from University of Illinois; has an extensive performance background as choreographer, dancer and singer in productions " The Little Prince", "What Child is This", "Four Saints in Three Acts", "Jesus Christ Superstar" and many others performed in concerts, schools and churches throughout the mid-west. Teaching credits include lecture demonstrations on: The Elements and Organization of Dance; Dance as a Form of Worship; Exploration of Worship Through the Arts. Currently, movement instructor, choreographer and division coordinator for Athens Children's Theater, Athens, Ohio.

Scriptural Choreography - Probing new Approaches for Moving The group will interpret selected passages from the Psalms in sign language and then integrate those signed passages into a choreographed piece expressing biblical truths. The dance will be fully expressive as God's word is manifested in time, space and energy through manual and body movement.

Doug Adams - president of the Sacred Dance Guild; professor of Worship and the Arts at Pacific School of Religion; on the doctoral faculty of the Graduate Theological Union in Berkeley in Religion and Dance. He is the author of Congregational Dancing in Christian Worship and the new book Dancing Christmas Carols.

Dancing Christmas Carols: Historic and Contemporary Dances for worship will be shared and developed for dance choirs and congregational participation. (based on Christmas Carols)

From Death to Resurrection

Prayer Time (Lutheran)

Ruth Anne Rude, Director of the Dance Choir at Zion Lutheran Church, Flourtown Pa. also cooperating with a Dance Choir in Mt. Airy Lutheran Seminary in Pa. which includes workshops, lecture-demonstrations and worship services.

Morning Has Broken

Prayer Time (U.C.C.)

Rev. Dana R. Schlegel, assistant pastor of New Goshenhopper Reformed U.C.C. East Greenville, Pa.- is a Magna Cum Laude graduate of Lancaster Theological Seminary, Lancaster, Pa. and presently conducting lecture-demonstrations on the historical and liturgical use of dance in the church.

The Living Sacrifice

Prayer Time (Non-Denominational) Romans 12:1 - Corinthians 13

"Brother Blue" dressed all in blue, with butterflies covering hat, shirt, pants carries a large blue book with multicolored blank pages and in the middle is a blue page for Miss Wunderlich who loved him and recognized his potential, the "butterfly" inside him, who encouraged him to grow and to develop his wings of mind, imagination, spirit.

The Clown, "A Fool for Christ's Sake".... 1 Corinthians 4:10

Christian Clowning

Wendy Williams, Rachel Baird and Doug Robinson, students at the University of Mass. and Mount Holyoke College perform a clown worship service with makeup, costume and alter preparation. A clown shows that he accepts, loves and cares for everyone without thought of rejection or being thought of as silly. The purpose of the service is to thank God, to glorify Him and to learn more about His will for each of us.

1978 Festival Registration Form

(may be duplicated)

Name _____

Address _____

City _____ State _____ Zip ___

Phone - area code _____

Please name preferred roommate (s) if possible

_____

_____

Please check: SDG Member _____ Non-Member _____

Group member _____ Specify group _____

Junior member (through high school age) _____

Cost schedule is below. Make check payable to Sacred Dance Guild Festival. Your cancelled check will be your receipt unless you send a self-addressed stamped envelope.

Amount enclosed $ _____

Important Indicate Group Sharing Session (see program for selection) _____

Non-members of the Guild are welcome to attend the Festival. Only members prior to May 1, 1978 will receive the price benefit, however. If you wish to join the Guild, please complete the following form and include separate check payable to the Sacred Dance Guild.

Sacred Dance Guild Membership Application Form

Name _____

Address _____

City _____ State _____ Zip ____

Membership rates		please check
Regular for 1 year	$ 7.00	____
for 2 years	10.00	____
Full time student per year	4.00	____
Group for 1 year	16.00	____
Sponsor for 1 year	25.00	____
or more (specify)		_____

Cost

Charge includes all meals (beginning with lunch Wed., June 21 and ending with lunch Sunday, June 25), housing and work sessions. All participants must pay full charge.

	If postmarked before May 15	May 15 - June 10
Members prior to May 1	$125.	$140.
Non-members	140.	155.
Juniors (through high school age)	105.	120.

Security — Detex card for dormitory access and keys for rooms will be issued to all registrants to use during the Festival; if lost there will be a $10. charge for the card and $1. for key.

In case of cancellation, Festival fee will be refunded less $25.

To Register — Complete the registration form with full payment to Sacred Dance Guild Festival and mail to Joan Sparrow, Box 67, South Orleans, Ma. 02662

Extra Information — For additional information contact Joan Sparrow, Registrar, Tel. 617-255-0243 or 617-369-2008 or Gloria Castano, Program Director, Tel. 617-329-4448

Where — The Festival will provide meals and rooms at Endicott College, Beverly, Ma. Class sessions will be there and at nearby Notre Dame Chapel in Ipswich.

Accessibility — By car - Mass Turnpike to Toute 128 (North) to Exit 17 (Grapevine Rd.) The sign at the exit reads "Beverly Farms", take a right on to Grapevine Rd. (which becomes Hart St.) and follow to the end. Take a right on Rt. 127 and continue on to Endicott. Pass the main entrance to the college. Further along, registration is at Tupper Hall on the left.

By train- Take Boston and Main Railroad from North Station in Boston to Beverly (Approx. 35 min.) and taxi to Tupper Hall for registration.

By plane - to Logan Airport in Boston, by subway or taxi to North Station, Boston and then by train.

What to Bring — Required - Membership card, a blanket (sheets & pillow case provided) leotard, tights and skirts for dance, casual dress, dance clothes for church service.
Optional - extra towel (only one provided) wash cloth (none provided) flashlight, tennis gear, beach clothes, camera, tape recorder, musical instruments, notebook, alarm clock and wonderful costumes for worship.
Resource Table - photographs, programs, dance books, records and costumes. Please label all items. Not responsible for loss.

Sharing — If you wish to share a solo or group work during prayer times please write information to Program Director giving title, description and equipment needed. Mail to: Gloria Castano, 90 High St. Dedham, Ma. 02026.

Festival Committee — Sacred Dance Guild Officers: Gloria Castano, National Program Director
Joan Sparrow, Corresponding Secretary, Sybille Volz, Helps & Guidelines Director; Jary Yoos, Financial Ad